Videotex Takes Off ■ TV's Timid Punchers ■ The Battle of Le Monde

# JOURNALISM REVIEW

MARCH/APRIL 1983 ◆\$2.50
NATIONAL MEDIA MONITOR ◆PRESS/RADIO/TV

# RIDING THE RAINBOW

- USA Today
- The Color Craze



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ERIALS UNICEOPILMS

redi

# Lift up yo







# ur heart.





You are looking at a mere handful of examples from a priceless treasury of art, spanning more than 2,000 years, lovingly collected and preserved for us against the ravages of time and the pillaging of barbarians, by history's oldest continuing collector of the art of mankind. They are part of an unprecedented, and stunning, exhibition entitled "The Vatican Collections: The Papacy and Art" to be shown at The Metropolitan Museum of Art from February 26th to June 12th.

The popes collected with an ecumenical eye—Renaissance angel and Aztec god, Leonardo's St. Jerome and Greek Apollo. Their faith was that the truly great works of art created in any culture or in any time or place would, in the words of Pope John Paul II "uplift the human spirit to the uncreated source of all beauty."

The works their faith has left us dazzle the imagination and lift the heart. They bring us a new view of art and of ourselves.

We are proud to have been given the opportunity to sponsor the U.S. tour of this exhibition, and we urge you to try to see it at the times and places listed below. In our business as in yours, we need to be reminded that we are, every day, the beneficiaries of the work of the human spirit and therefore must be its caretakers. Sponsorship of art that reminds us of this is not patronage. It's a human and business necessity.

If your company would like to know more about corporate sponsorship of art, write George Weissman, Chairman of the Board, Philip Morris Incorporated, 120 Park Avenue, New York, N.Y. 10017.

The U.S. tour of **The Vatican Collections: The Papacy and Art** is made possible through a grant to The Metropolitan Museum of Art by the national sponsor:

# Philip Morris Incorporated It takes art to make a company great.

"The Vatican Collections: The Papacy and Art" appears at The Metropolitan Museum of Art, New York, February 26-June 12, 1983; The Art Institute of Chicago, Chicago, July 23-October 16, 1983; M.H. de Young Memorial Museum, The Fine Arts Museums of San Francisco, San Francisco, November 19, 1983-February 19, 1984.

(top left) APOLLO BELVEDERE. Roman copy. 130-140 A.D.
(bottom left) BORCHIA WITH HEAD OF ACHELOUS TARQUINIA. Bronze. 5th century B.C.
(center) MUSICAL ANGEL. Melozzo da Forli, ca. 1480. (top right) ST. JEROME. Leonardo da Vinci. ca. 1480.
(bottom right) QUETZALCOATL. Aztec feathered serperii, carly 16th century.

A carat or more. A rare diamond. For that rare individual who never doubted you'd make it.



The one and a half carat diamond necklace shown below is enlarged for detail.

A diamond of a carat or more. There's only one in a million.

Every diamond is rare. But of all diamonds found, a solitaire of a carat or more is only one in a million. And, like love, becomes more

precious with time.
A miracle among miracles.
Born from the earth. Reborn on a woman.

The extraordinary diamond of a carat or more.
Show the world you couldn't have made it without her.

A diamond is forever. De Beers.

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To assess the performance of journalism in all its forms, to call attention to its shortcomings and strengths, and to help define — or redefine — standards of honest, responsible service . . . to help stimulate continuing improvement in the profession and to speak out for what is right, fair, and decent ■

-Excerpt from the Review's founding editorial. Autumn 1961

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## "WE'RE MANAGING DIVES

-Charles L. Brown

I began my career with AT&T climbing poles during a high school vacation. Now, that business I joined 43 years ago is facing its greatest challenge: the agreement with the Justice Department requiring us to divest the 22 Bell System telephone companies by early 1984.

This is clearly the most complex reorganization job ever undertaken by the management of any business. But it is especially involved because of the com-



plexity of our business. We provide a service critical to business and commerce, to government and education, to national defense, to individuals in their daily lives. We are embedded in the very life of the nation.

We're adapting our business to what the public expects.

I'd be less than truthful if I didn't say we have mixed feelings about breaking up a 100-year-old institution which has served the nation very well. On the other hand, we cannot live outside our times. And clearly, the times have

changed. The American people really don't want monopoly, no matter how well

regulated. They want competition and the choices that brings.

Technology has changed as well. Not too long ago, data processing was one thing, communications another. That's no longer true. As a result, many companies here and abroad have the technical know-how as well as the marketing resources to deliver high-quality communications products, services, and systems. Thus, the Bell System could not expect to operate and do business as it always has.

Never underestimate the resourcefulness and dedication of telephone people to figure out how to reach a goal.

## TITURE, NOT DEMOLITION."

Chairman of the Board, AT&T

The task of divesting is vastly complicated. But we have the human talent. We have the engineering and scientific resources. And we have our pride.

While our companies will be radically changed, the basic aims of AT&T and the telephone companies will not change: to serve the communications needs of the nation, and to assure America its place as a leader in high technology worldwide.

Restructured by a Consent Decree with the Justice Department, the new AT&T will be able to develop and apply its technologies to the fullest.

In considering the Consent Decree proposal, we thought long and hard about whether the new structure would imperil our ability to serve. And of course we never would have accepted any terms that automatically would have degraded the quality of service to the nation. The Decree gives us the opportunity to build even better communications services and systems because it removes the arbitrary constraints which have limited us in the applications of our technologies.

We're eager to bring the benefits of all our innovations to the consumer

in the competitive Information Age marketplace.

We're at the heart of the fastest growing, most promising industry in the country. The new AT&T—with its long-distance network and its new subsidiary, American Bell, plus Western Electric and Bell Labs—is in league with the future.

The telephone companies, which already provide a local communications system reaching virtually every home and business, are enhancing the quality and capability of their local lines so they can handle total information services: voice, video, data, even the new cellular mobile phone services. We are pledged to divest these companies in sound financial shape. We will keep that pledge.

This industry is where the opportunities and the excitement are. If we have a truly competitive communications marketplace, with regulation only where it is needed, I believe AT&T and the divested telephone companies have a significant and constructive role to play in revitalizing the American economy and in maintaining and enhancing US technological leadership in communications.

The Bell System as we now know it will be no more. We will divest. But we are not demolishing the promise of tomorrow. That promise is alive and well. Bell System people are ready for new directions.



# DO SOMETHING ABOUT DRUNK DRIVING.



You already know the appalling statistics.

Drunk driving costs us 800,000 accidents a year, and 25,000 needless deaths. It adds hundreds of millions of dollars to the insurance premiums we all pay.

Your readers are increasingly concerned. Drunk driving has become one of today's most pressing social problems. They want to know what they can do to stop this epidemic.

That's where you can help. And we can help you.

The property and casualty insurance industry has assembled the facts. We've learned which preventive measures work, and which ones don't.

Tougher drunk driving laws alone are not the answer. The more severe the penalties, the more reluctant judges and juries usually are to impose them.

Instead, new approaches are attacking the problem at its source: the attitudes of potential offenders and of society at large. Drinking before driving must become a social stigma, instead of a socially acceptable form of homicide. By keeping your readers informed, you'll help this change to happen faster.

Our new Drunk Driving Press Kit contains the information you need. We'd like you to have it.

And if you need more facts about

drunk driving, arson, neighborhood crime or other insurance-related issues, write or phone Mary Zavada, Press Relations Director (212-669-9200).

DO	Insurance Infor 110 William Stre New York, NY 1	eet	ite
Please send	d me your Drunk Drivi	ng Press Kit.	
Name			
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# CHRONICLE

## 'The morning after' at WQLN

Robert J. Chitester is the man who had a better idea for public television. His idea was that public television should rely on the free market for support rather than live off government funding. As the founder (in 1967) and president of WOLN-TV, the public station in Erie, Pennsylvania, Chitester was able to put his idea into practice, which he began to do in earnest in 1979. One year later he gained national attention through his production of Free to Choose, a ten-part series that starred conservative economist Milton Friedman, cost \$2.8 million to produce and promote, and was carried by 268 of the Public Broadcasting System's 284 stations. Fortune profiled him; TV Guide interviewed him; and the Erie Ad Club gave him its "Man of the Year" award.

Now the station that Chitester (once a McGovern supporter) had turned into a beacon of conservative programming is heavily in debt, and Chitester is no longer its president. He resigned last November. A tactfully worded statement explained that these days the forty-five-year-old producer has his hands full as president of a WQLN affiliate called Amagin (sounds like ''imagine''). As for WQLN, the board said it would return to conventional methods of financing public TV: dependence on government funding and contributions from members.

What had happened?

The story is knotty, as stories about money and three-ring circuses tend to be. In his attempt to make WQLN independent of state and federal funding - which the station continued to receive, to the tune of as much as \$1 million a year - Chitester adopted a two-pronged strategy. He persuaded firms and foundations to chip in on production costs - among those who helped finance Free to Choose, for example, were the Reader's Digest Association, the Adolph Coors Company, the Sarah Scaife Foundation, and National Presto Industries - and he set up a couple of affiliates. One was a for-profit WQLN subsidiary called Penn Communications; it was supposed to make money for the station by distributing educational films and video cassettes. The other company, Amagin, a nonprofit WQLN affiliate, was to produce educational programs for the television market.

By the summer of 1982, however, it became painfully apparent that Chitester's affiliates weren't doing what they were set up to do. Created to spread the free-market message and fill the parent company's coffers, they were instead helping to empty them. During the last year and a half, WQLN's parent corporation, Public Broadcasting of Northwest Pennsylvania, Inc., loaned some \$500,000 to Penn Communications and \$200,000 to Amagin, the bulk of which has not been repaid. At the same time, the parent company itself was running into serious financial difficulties. In the year ending last June 30 the company lost \$780,000, reducing its net worth from \$1.2 million to less than \$500,000. Meanwhile, the WQLN staff was reduced by one-third.

Again, one might wonder, what had happened?

One thing was that Chitester - the chief executive officer of Public Broadcasting of Northwest Pennsylvania, and of Amagin, and of Penn - was unable to follow up on his smash-hit Free to Choose series with another winner. In July 1980, six months after Free to Choose was carried by 268 PBS stations, a ninety-minute Amagin production titled A War Called Peace was carried by only about 100 stations. In the fall of that year. The Stan Freberg Federal Budget Revue was carried by 152 stations, but this Amagin production was plagued with cost overruns of at least \$800,000. Star-Spangled Spenders, aired in February 1982 by 110 stations, was followed by Money and Medicine, shown last June by only seventy-six stations. (It is being re-edited for re-release sometime this year.)

While the prodigious cost overruns on the Stan Freberg show put a crimp in Amagin's production plans, declining demand for cassettes of the various shows hurt Penn Communications. At its peak in the spring of 1982, Penn employed five full-time people; now it is run by one half-time employee. More telling is the fact that while the subsidiary's assets total nearly \$500,000, its liabilities, at last report, totaled \$891,000.

According to an audit of the parent corporation released last August, WQLN has written off more than \$415,000 in "investments in and net advances" to Penn Communications (although members of the public station's board says they still hope the subsidiary will one day pay back the money).

Meanwhile, WQLN's membership has fallen off — from a peak of more than 7,000 shortly before *Free to Choose* was aired to 5,300 last summer. There were other indications of dwindling public support. In the Erie area, for instance, fewer than 750 homes tuned in to *Star-Spangled Spenders*.

The station would, presumably, be in worse shape than it is if it had not found a friend in the local Marine Bank, several of whose officers serve or have served on the board of Public Broadcasting of Northwest Pennsylvania and/or as officers of its two affiliates. Thomas L. Doolin, an executive vice president and senior credit officer

Robert J. Chitester



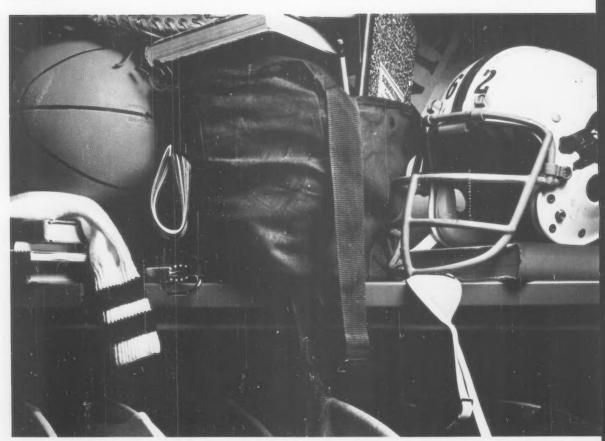
## **Answers to the**

# IS CIGARETTE ADVERTISING A MAJOR REASON WHY KIDS SMOKE? NO.

Advertising is consistently ranked among the least important factors influencing college students to start smoking, according to a study by a professor of psychology who heads a prominent university research center.

That finding is typical. Because the fact is, cigarette advertising is not designed to induce people to start smoking, kids or anybody else. Its objective is to promote brand identification and brand loyalty among people who already smoke.

So why do kids start smoking? In a recent study of teenage smoking habits in which 1500 students were interviewed, the



# most asked questions about cigarettes.

students themselves named peer pressure as the most important influence in the initiation of smoking.

In a statement submitted at a recent congressional hearing, a noted California psychologist said that smoking behavior is a complex behavior determined by the inter-

action of several influences. This expert concluded that no single factor determines smoking behavior all the time.

Whatever the reasons for smoking may be, research shows that the smoking rate among teenagers has declined in the last several years. According to

an American Cancer Society report based on a Government-funded study, teenage male smoking rates have dropped by one third to the lowest level since 1964.

This study revealed that during 1974-79, the relative decrease in smoking rates among teenage males was 32 percent. Among teenage females, 17 percent. Overall (see chart), the relative decrease among teenagers was 25 percent. A more recent study conducted for a Government agency showed continuing declines among teenagers through 1981.

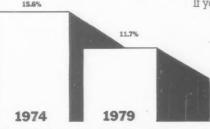
We think that's good. Because we think kids should not smoke. Smoking is an adult custom based on mature and informed judgment.

If you'd like to know more

about this and other issues, write for our free information kit, "Answers to the most asked questions about cigarettes." Address: The Tobacco Institute, Suite 82D,1875 Eye St, N.W., Washington, D.C. 20006.

study for We offer it in the belief that full and free

discussion of this important public issue is in the public interest.



The relative decrease among teenage smokers was 25 percent during 1974-79.
Source: 1979 "Teenage Smoking" study for U.S. Department of Health and Human Services.



WEIGH BOTH SIDES BEFORE YOU TAKE SIDES.

# A pain in the stomach that comes from the heart.

You feel a sense of fullness. Of pressure. A sharp pain in the chest. A heaviness. Maybe you're short of breath. Symptoms we innocently mistake for indigestion may also be symptoms of a heart condition called angina pectoris. More typically, you may have an unusual sensation in your left arm. A pain in your left shoulder or neck. Even a pain in your jaw or teeth.

The right diagnosis can be life-saving if your heart is warning that it is not getting enough blood and is short in oxygen and nutrients.

#### Who can diagnose angina?

You cannot. Your doctor can.

Diagnosis of angina is usually simple and straightforward. Treatment depends upon the type of angina you have.

#### Angina occurs:

- 1. When there is coronary vessel spasm.
- When blood flow is limited by vessel wall thickening.
- When a combination of vessel spasm and wall thickening reduces blood, oxygen and nutrients to the heart.

You can reduce the workload on your heart by reduction of weight, smoking, tension and stress, and also by recreation and rest. Moderate exercise helps, too. Medicines can increase blood flow in the vessels of your heart. And if your angina is related to high blood pressure, your doctor may prescribe medicines to help bring it down.

Obviously, you cannot be your own doctor. You need a support system. We call it...

#### Partners in Healthcare

You are the most important partner.

Only you can spot the warning signs and report them to your physician. And it's you who must decide to accept the guidance and counseling of your physician, nurse and pharmacist. When medicines are prescribed, only you can take them as

Your doctor interprets the warning signs, orders your tests, and makes the diagnosis.

He also prescribes the best medication for you among those available—considering each drug's characteristics—and monitors your progress.

All those who discover, develop and distribute medicines complete the partnership.

Pfizer's ongoing research brings you essential medicines for a wide range of diseases. Through our development of these and many other medications, we are fulfilling our responsibility as one of your partners in healthcare.



of Marine Bank, joined the board last summer and became treasurer. By late fall, the bank had upped the station's credit line from \$200,000 to \$500,000. (This is in addition to more than \$300,000 in loans from the bank that are secured by the station's assets.)

In a "Message from Bob" that Chitester included in a fund-raising appeal for Amagin last September, he emphasized the need to support further programming but did not mention that company's indebtedness. And in recent public remarks, members of the WQLN board have characterized the station's difficulties as similar to those facing other public stations across the country.

Once Amagin has paid off its debts to WQLN, says Robert E. Lugenbeal, chairman of the board of Public Broadcasting of Northwest Pennsylvania, the station's partnership with Chitester will end. As Tom McLaren, the station's new manager of operations, explained publicly, in believing that public television could become independent of government, Robert Chitester was "ahead of his time."

Dennis K. Renner

Dennis K. Renner teaches media theory, newswriting, and public relations at Gannon University in Erie.

## Speaking their language

On a bright, windy morning last September, eight Israeli soldiers vanished from their hill-top position in the central mountains southeast of Beirut, leaving behind their weapons, unopened tins of food, trampled magazines, and cigarette butts. The apparent capture of the soldiers was a biack moment for a nation already divided by a controversial war.

Nothing was heard from the missing men until mid-November, when Israeli newspapers carried front-page interviews with six of the soldiers, who said they were being well-treated by their captors — members of the Palestine Liberation Organization. The source of the dramatic story was the November 14 issue of Al Fajr Hebrew, a new Hebrew-language biweekly published in East Jerusalem by Palestinian Arabs.

Although Israel is served by five major dailies and more than a dozen minor ones, the appearance of Al Fajr Hebrew (the name means "the dawn" in Arabic) on September 6 was remarkable because it was the first effort by West Bank Arabs to provide Israelis with news and opinion from a Palestinian perspective. Davar, the Labor Party daily, said the twelve-page Palestinian tabloid marked a "new era in Israeli journalism." Even an official in the Begin government was quoted on Israeli radio as praising the publication as "balanced and moderate."

Al Fajr Hebrew, which went weekly in February, is the creation of Paul Ajlouny, a fifty-year-old American entrepreneur of Palestinian Arab descent who lives on Long Island. He entered the publishing business in 1974 when he founded Al Fajr, an Arabic-language daily in East Jersualem. The idea for a Hebrew edition grew out of what he recalls as a humiliating experience several years ago at the Tel Aviv airport in which he was detained by a security agent

who questioned why an Arab would want to visit a Jewish country.

"I was incensed," Ajlouny recalled during an interview at the United Nations, where he occasionally consults with the PLO delegation. "I asked her what she was doing in Palestine. I knew then that young Israelis haven't a clue as to why Palestinians consider Israel to be their homeland. I decided on the spot to publish a newspaper that could reach an Israeli audience."

With that in mind, Ajlouny started Al Fajr English in April 1980. But the weekly has never had the influence Ajlouny sought, and last year he talked with Israeli journalists about the prospects for a Palestinian newspaper in Hebrew. "They said it would never work," he remembers. He concluded that the only way to reach Israelis would be to strip the customary hyperbole and rhetoric from the newswriting of Arab journalists.

Al Fajr Hebrew hit the Israeli newsstands at an emotional time during last summer's invasion of Lebanon and met hostility in some quarters. Its editorials calling for a PLO-governed Palestinian state on the West Bank and the Gaza Strip and its articles suggesting the grimness of life under Israeli occupation prompted right-wing followers of Rabbi Meir Kahane to picket kiosks carrying the paper in Tel Aviv and West Jerusalem and in one case to seize and burn copies of the paper.

The first editions of Al Fajr Hebrew carried almost no advertising. Arabs, for complex reasons, are afraid to advertise in it; Jewish businessmen have shunned it completely. And no Jewish distribution agency will handle Al Fajr Hebrew. So its staff of six, which includes two Arab editors and four Jewish editorial assistants, has had to approach individual kiosks across the coun-

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BARTLESVILLE OKLAHOMA MINA

# GIANT HEAVY DUTY INFLATABLE BOATS 2 MAN \$38 3 MAN \$50 4 MAN \$65

Before Midnight March 27 Viking Ind. will send any of the above size boats to any reader of this publication who reads and responds to this program before midnight March 27. Each boat is constructed of tough, high density fabric (resistant to abrasion, sunlight, salt, & oil), electronically welded em bossed seams, nylon safety line grommeted all around, heavy duty oar locks, three separate air chambers for extra safety, self locking safety valves, bow lifting and fowing handle, and are recommended for marine, ocean, and fresh water recreation, camping, fishing, or a family fun boat, and will be accompanied with a LIFETIME guarantee that it must perform 100% or it will be replaced free. Add \$7 handling & crating for each boat requested. Viking Ind. pays all shipping. If your order is received within the next ten days you will receive FREE a high volume combined hand/foot inflator/deflator bellows style pump for each boat requested Should you wish to return your boats you may do so for a full refund. Any letter postmarked er than March 27 will be returned. LIMIT: Three (3) boats per address, no exceptions. Send ap propriate sum together with your name & address to: Boat Dept. #110YR, Viking Ind., 6314 Santa Monica Blvd., L.A., CA 90038, or for fastest ser vice from any part of the country, call collect before midnight 7 days a week

CALL COLLECT (213) 462-1914
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Meeting Japan's Challenge

Thirteenth in a Series

# MOTOROLA'S TWO-PART STRATEGY FOR COMPETING WITH JAPAN.

The previous ads in this series have described positive steps we are taking to compete with Japan. These include development of more advanced technologies, greater precision and quality in manufacturing, and the production advantages achieved through our Participative Management Program.

These have become the key building blocks of our business offense. They make for more effective competition, improved products and systems, better service, and lower costs. We have applied these principles in our operations here at home, and in many areas around the world, including Japan. We are confident that these efforts will ensure success, provided they are practiced in business atmospheres with free market conditions, where one company can compete against another and protectionism is at a minimum.

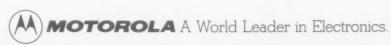
However, Japanese government policies and actions over the last 25 years have substantially changed conditions of international competition to the disadvantage of independent American firms. They have done this by extreme protectionism at home and by collective targeting abroad.

For this reason, our strategy must also include a *defense*. It is a defense against Japan's government-ordained, concerted targeting by selected companies that aims to dominate whole industries worldwide. Their tactics, many of which would be considered illegal if we were to practice them in the U.S., threaten independent companies here.

Briefly, we seek to ensure by all appropriate means that the market-distorting effects of Japanese government and business policies and actions do not undermine the competitiveness of U.S. industries. We will petition and encourage the U.S. government to remedy violations of domestic statutes and internationally agreed rules such as dumping and patent infringement.

We will also promote the development of new government policy approaches to enable the United States to deal more effectively with the excesses of foreign government-supported and protected competitors. If and when our foreign competitors take illegal advantage here, or are given artificial advantages as a result of their government policy, we will urge the U.S. government to eliminate, counter, or offset those advantages.

The concerted challenge from Japan is serious. It requires a serious response—one which alerts and mobilizes government in recognition of the high stakes involved. Both a strong offense and defense are required to ensure success.



Quality and productivity through employee participation in management.

try to make arrangements for delivery.

Some Israeli journalists and government officials have charged that Ajlouny's papers are covertly financed by the PLO, as are many public and private institutions in the occupied territories, despite the government's attempt to crack down on the practice last year. Ajlouny calls, himself a "nonviolent" supporter of the PLO but says his papers are funded out of his own pocket. "I'm very wealthy. Al Fajr Hebrew is a tax write-off," Ajlouny, a heavyset, balding man, says, waving a cigar for emphasis. Still, in 1980 Ajlouny served three months in federal prison in Kentucky for trying to smuggle stolen equipment to the PLO in Beirut to set up what the federal prosecutor described as a telecommunications network - a charge of which Ajlouny maintains he was entirely innocent.

Despite the unclear relationship between Ajlouny and the PLO, the Israeli government has not obstructed the publication or distribution of Al Fajr Hebrew. Nor has the paper been subjected to the same rigid and sometimes arbitrary code of censorship that is imposed on its sister Arabic publication. Therein lies a Kafkaesque paradox of Israel's fifteen-year rule: Palestinians can freely communicate in Hebrew to their occupiers, but not to each other in Arabic.

A government crackdown on Al Fajr Hebrew is thought to be unlikely as long as it maintains a following among the Jewish intelligentsia and the left, which would greet any interference with an outcry. Apart from

drawing some criticism from the Jewish right, Al Fajr Hebrew made no noticeable impression on the Israeli public until its November 14 blockbuster issue. Ajlouny, who wished to portray the PLO as humane, conducted the interviews himself, and as a result of the massive publicity Al Fajr Hebrew's press run jumped from around 1,000 to 2,000 copies, Ajlouny says.

To attract more readers, the paper has started advertising in the mass circulation daily *Yediot Achronot*, while its editors continue to look for stories to hook Israelis. When *Al Fajr Hebrew* published an interview with Abu Jihad, a deputy to Yasir Arafat, setting forth the PLO's terms for a prisoner-of-war exchange, for instance, the story was picked up by both the Israeli and the international press.

No one in Israel believes Al Fajr Hebrew will ever rival any of the established Hebrew dailies in circulation or influence. "It's not much more than a West Bank press release," says Nahum Barnea, editor of the Hebrewlanguage magazine known in English as Headline. The paper has undercut its credibility on at least one occasion — when it carried a false report saying that the Israeli military headquarters in Tyre had been accidentally bombed by the Israeli air force when, in fact, structural flaws caused the building's collapse.

As for Ajlouny, he says that his paper's existence is a "credit" to Israeli democracy. "Palestinians could never publish an independent newspaper in the Arab world where

there is no freedom of the press. So, we use our press freedom to tell the Israelis that they are suppressing our greater freedom — the right to determine our future in an independent Palestinian state."

Robert 1. Friedman

Robert 1. Friedman is a New York writer who frequently reports on the Mideast.

### The Murdoch fix

Eastern Ohio's Lake County region is a tough newspaper market, with two local dailies competing along with the Cleveland Plain Dealer for the attention of more than 75,000 households. The older paper, The Lake County Telegraph, was founded in Painesville in 1822 and was until last year a staid broadsheet, with a stagnant circulation, that had not recovered from a bitter strike in the early 1970s. So it came as something of a shock last spring when the paper utterly changed its approach and even put an ad in Editor & Publisher for a managing editor who "understands the Murdoch concept."

Readers accustomed to coverage of local government on the *Telegraph*'s front page were now finding themselves bombarded with shorter stories on crime and celebrities, and headlines like MANSON PLOTS ESCAPE, PRIEST SERVES HOOKERS, 2-HOUR PADDLING KILLS TODDLER, and (in the Tempo section) IT'S TRUE! A GAL CAN RAPE A GUY.

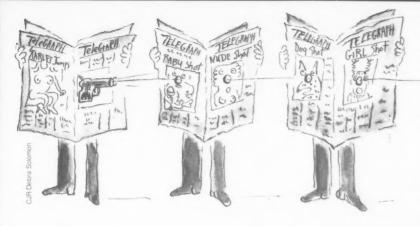
"We weren't going anywhere," executive editor Vernon E. Henry explains. "We were the classic example of a paper that wins awards — AP and UPI stuff — but not with whom it counts, the reader. We were dull."

The sensational approach was the brainchild of Stuart Schwartz, a thirty-two-year-old newspaper consultant and an associate professor of journalism at Georgia State University in Atlanta. "We're returning newspapers to people," he says. "We're taking them away from those who want to overintellectualize the news... We understand that just because it happens to be simple, just because it happens to be hypedup and promoted ... that there's nothing wrong with it."

The *Telegraph*'s new style has not been without its detractors. Some staff members voiced their objections at meetings soon after Schwartz was brought in a year ago. Andrew Mikula, a former reporter, says, "People told me that they had to hide the paper so their children wouldn't see it, and one person asked if he should read the paper or play checkers on it."

The front page of the January 11 issue of Al Fajr Hebrew, featuring Yasir Arafat





top-of-the-page teasers mentioning sex. Even so, when Henry got back from vacation recently, he says he found eleven letters from other papers asking to have a look at the Telegraph, and phone messages from an-

other five. "Troubled economic times cause people to take a chance," he says, "and these are indeed troubled times."

Eric Nadler

Eric Nadler is a New York writer.

Mikula and three other staff members left the paper soon after the switch to shorter, punchier stories. Mikula says they were dismissed: "[Management] told me I wasn't the kind of writer they wanted." Henry, the executive editor, describes the departure of the four from the staff of thirty-one in the nonunion newsroom as a "mutual parting of the ways . . . [they] didn't want to be part of the new philosophy."

Last April the *Telegraph*'s afternoon competitor, *The Lake County News-Herald*, ran a front-page story on its rival's new image, quoting Dudley B. Thomas, the *News-Herald*'s general manager, as observing dryly that the *Telegraph*'s transformation left Lake County residents with "a very clearcut choice as to what type of newspaper they want in their homes." The *Telegraph* responded with a billboard in downtown Painesville noting that "Everyone's talking . . . about US!"

It is not clear whether the new format has improved the *Telegraph*'s competitive position. During the year ending last September its circulation jumped 1,590 copies to 17,378. But over that same period the *News-Herald* picked up 2,120 readers, raising its circulation to 33,742. Managers of both papers say they have gained some former customers of the *Cleveland Press*, which folded last spring.

In the meantime the *Telegraph* is making an aggressive recruiting swing through colleges and journalism schools. "Our approach will negate much of what they've learned," says Schwartz, who has also taken under his wing the *Quad-City Times* in Davenport, Iowa, and two other papers that he declines to name.

It has not all been smooth sailing. Schwartz's message was greeted with some jeers during a speech he gave at the American Press Institute last summer. And Dan Hayes, executive editor of the *Quad-City Times*, points out, "Sometimes we have had trouble observing the difference between presenting something in an exciting way and hyping something. That's a question of maturity."

Maturity has been a concern in Lake County, too. One day Vern Henry grimaced in his living room over something that had not seemed offensive in the newsroom: three

## In These (better) Times

In These Times, the socialist weekly, has apparently overcome the financial crisis that nearly forced it to cease publication in December (see "Sign of the Times," CJR, September/October 1982). The paper has raised the \$160,000 it needed through contributions from 3,300 readers, a 25 percent increase in subscription costs, and a reduction of overhead expenses, editor James Weinstein reports. Weinstein says that staff members who went on half-salary during the crunch are now drawing full pay. L.L.

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### Storm in Denver

On the night of December 7, when a Pioneer Airlines commuter plane with two aboard disappeared in a snowstorm near Colorado City, Colorado, KOA-TV, Denver's NBC affiliate, sent its pilot-reporter out in the station's helicopter to find the plane. Twenty-eight-year-old Karen Key was on a mercy mission, station officials would say later: she had no camera with her and a KOA crew was heading towards the story on the ground.

An aircraft mechanic joined Key on the Bell 206 Jet Ranger helicopter, apparently to serve as an extra set of eyes because conditions were so bad that night. Copter 4 was traveling at a ground speed of nearly 115 miles per hour when Key evidently lost control and the aircraft crashed into a knoll, killing her and the mechanic instantly. (The two crew members on the commuter flight also died in a crash that night.)

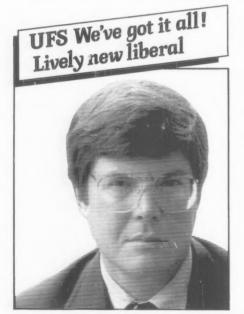
The death of Key and the mechanic revived longstanding complaints that Denver's three network affiliates, all of which have helicopters, use them as much for self-promotion as for newsgathering. Pilots at the other two stations decided that night not to chance searches for the commuter plane, but

DOIN WIGH WORLD

executives at both stations say they often operate the helicopters to perform services such as plucking people from the snow and delivering medical supplies. The \$400,000 cost of a helicopter is relatively minor considering the size of the Denver market, where a single rating point is said to mean \$500.000 in revenues to a station.

KOA's crumpled helicopter (above); Karen Key, who died in it





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An affiliate of United Media Enterprises 200 Park Avenue, New York, N.Y. 10166 Critics in the local press blamed broadcasting executives for the crash. Walter Saunders of the *Rocky Mountain News* wrote: "It's tragically true that something as meaningless as a local TV ratings war has led to two deaths. This sounds like a bizarre seene out of Paddy Chayefsky's 'Network'...' Clark Secrest, television and radio editor of *The Denver Post*, characterized the helicopters as "the air force in a fiercely competitive ratings war... a newsroom battle said to be unparalleled in the nation."

The Denver papers pursued the story aggressively and within four days further controversy surrounded KOA when it was disclosed that preliminary toxicology reports by federal investigators indicated that Key's faculties had been impaired by the consumption of alcohol. Both papers also ran stories questioning Key's claims to KOA about her work history and flying experience before she was hired.

KOA-TV officials deny that the quest for ratings was a factor in Key's death. "The crash was a news story and KOA-TV would have covered it and offered its services to searchers regardless of the number and strength of our competitors," says then-news director John Haralson. Roger Ogden, KOA's vice president and general manager, told the

Post that "competition never leads us into doing something of this nature. We are always very cautious and conservative."

Television executives say that the speed and range that helicopters offer are critical to Denver stations, which cover a vast territory stretching into Wyoming and Nebraska and across the Rockies into western Colorado. Tom Kirby, news director of KBTV, the ABC affiliate, says the helicopters serve a "delicate balance" of promotional, news, and service purposes. During a more recent storm, on December 24, Kirby says, the KBTV helicopter helped to save five lives in emergency situations. The helicopter also shuttled snowbound members of the Denver Broncos football team from their homes to the airport.

The controversy over Key's death has generated a second controversy over *The Denver Post*'s coverage of the incident. The *Post*, locked in an intense circulation war with the *Rocky Mountain News*, printed nearly a dozen major stories and columns about Key, many of them on the front page, in the month following the crash. Most focused on Key's personal and professional history, including disclosures about an arson investigation involving one of her former boyfriends. KOA's Haralson called the

coverage "speculative and scurrilous . . . [designed] to boost their sagging circulation." The *Post* ran letters both praising and criticizing its stories on Key, including seven on one day attacking its coverage as sensational or in poor taste.

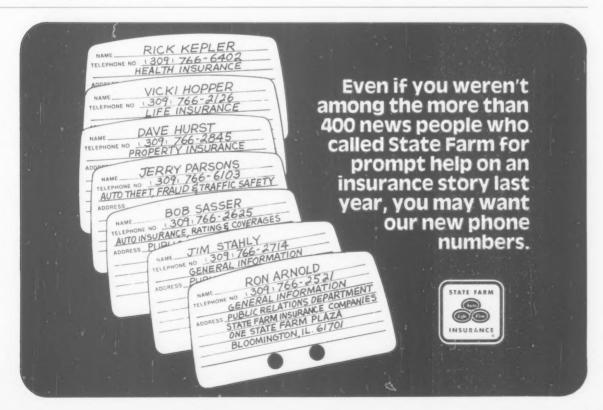
Meanwhile, KOA-TV is making plans to lease a new helicopter.

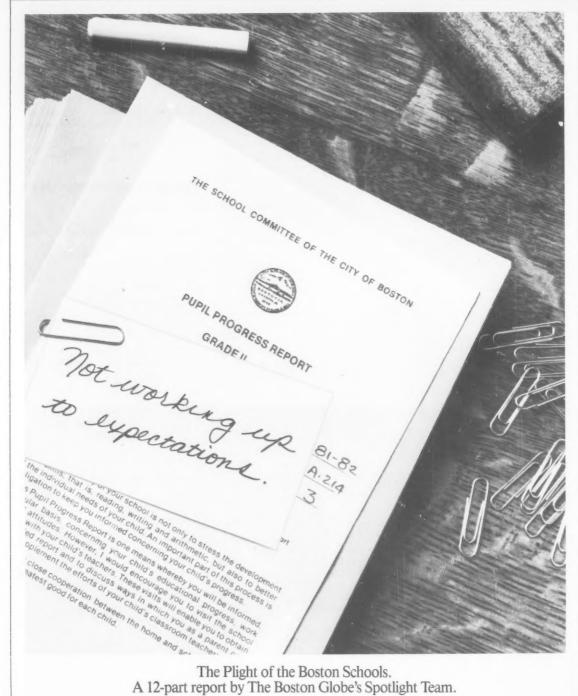
Marcus W. Brauchli

Marcus W. Brauchli is a New York writer. He has worked for both KOA-TV and The Denver Post.

## Leap of faith in Canada

A year ago the Canadian Broadcasting Corporation undertook what no North American television network had tried before and what its own planners characterized as a leap of faith: airing an hour-long news and public affairs program in prime time. Management said it would consider the venture a success if *The National*, the news segment of the program — formerly aired at 11 p.m. — drew a nightly audience of between 900,000 and 1 million.





The Plight of the Boston Schools. A 12-part report by The Boston Globe's Spotlight Team.

Since then the word has been encouraging. The audience for the twenty-two-minute *National*, which now goes on at 10 P.M., has consistently averaged nearly 1.9 million, according to A. C. Neilsen figures supplied by the CBC — a lot more than watched the program in its old time slot.

Filling out the hour is The Journal, an ambitious thirty-six-minute public-affairs program that ordinarily consists of three or four documentaries and interviews. Reporters who are based in Toronto range widely, from Warsaw to Cairo to Buenos Aires. The scope reflects the CBC's concern, shared by other Canadian news media, that Canadians should have the chance to see the world through Canadian eyes. The Journal's ratings have been so good that CBC officials estimate that, in the face of competing American-produced entertainment shows, the two back-to-back programs attract between 25 and 30 percent of Canadian television viewers.

Although the CBC is government-owned, it has always been concerned with ratings.

About 80 percent of its \$800 million budget comes from taxpayers, and Canadian politicians are often openly hostile to the network; the parliament has reneged on a promise to keep the real annual growth rate of its budget at or above 5 percent. This may have influenced the CBC's decision to cut back on other public affairs programming when it launched *The Journal*.

What's more, twenty-seven of the network's forty-four television stations are privately owned affiliates that opposed the shift away from entertainment programming in prime time, and the CBC had to promise to make up any financial losses resulting from the change. As it turned out, there have been no such losses. Indeed, research has shown that the audience for *The National* and *The Journal* includes many viewers who had previously not been watching television because of their dissatisfaction with entertainment offerings.

Martin S. Krossel

Martin S. Krossel is a Toronto writer.

# Turnaround in Costa Rica

The practice of licensing journalists, which is widespread in the third world, was set back sharply in Costa Rica early this year when a judge ruled that a law requiring working journalists to belong to a national association violates an international human rights treaty.

The case involved Stephen Schmidt, thirty-four, a New York native who was a respected reporter in Costa Rica during the 1970s for the Spanish-language daily *La Nación* and the English-language *Tico Times*. The Costa Rican Colegio de Periodistas, the professional journalists' association, sued Schmidt in 1980 because he was working in open defiance of a law decreeing that

Stephen Schmidt at The Tico Times



journalists who live in the country and write for Costa Rican publications must belong to the Colegio. Membership in the Colegio was in turn contingent on graduation from the University of Costa Rica's journalism school. The requirement was tantamount to a licensing law: Schmidt faced both civil and criminal charges, and the criminal charge carried a possible two-year jail sentence (see "Closed Shop in Costa Rica," CJR, January/February 1981).

Jeannette Sánchez Castillo, a judge on the country's Second Criminal Court, acquitted Schmidt of the charges on January 14 this year. She ruled that the guarantee of freedom of expression in the 1969 American Convention on Human Rights superseded the Costa Rican law. Colegio president Carlos Morales said that the body would appeal the decision, but human rights advocates affiliated with the Organization of American States hailed it as setting a precedent in international law.

Schmidt, who has been editing *The Com*modity *Investment Analyst*, a magazine published in Beaver Dam, Wisconsin, plans to become a correspondent in New York and Washington for Costa Rican newspapers. He called the ruling "a brave decision, a decision that is aware of its own implications."

Joanne L. Kenen

Joanne L. Kenen is an Inter American Press Association fellow living in San José, Costa Rica.

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\*Sources: U.S. Bureau of the Census and U.S. and Puerto Rico Departments of Labor

# CAPITAL LETTER

by C. T. HANSON

## Moon's Times

One quiet Saturday morning in Washington late last summer, the Reverend Sun Myung Moon, leader of the Unification Church, arrived at 3600 New York Avenue, with a sizable entourage, for an unpublicized inspection tour of his newly established conservative newspaper, *The Washington Times*. The professional *Times* reporting staff had not been informed of Moon's visit, but, according to sources at the paper, the "Moonies" on the staff, tipped off in advance, converged on the nearly empty newsroom to be with their spiritual leader.

At one point in the tour, according to these sources, Moon—dressed in a black business suit and surrounded by male followers in identical black suits—'nodded uncomprehendingly' as an English-speaking *Times* official sought, through an interpreter, to explain the intricacies of newspaper color reproduction.

(I should say at this point that inside information about the *Times* was hard to come by, and that the half dozen staff members whom I contacted, perhaps inhibited by the example of their tight-lipped superiors, would not speak for attribution.)

If some of the details escaped him on that visit, Moon nevertheless was well-pleased as he looked upon his works, judging by the continued cascade of Moonie money into the newspaper following his tour. For instance, the *Times* last fall converted the ground floor of a former paper factory into a huge modern newsroom. One entire concrete wall of the building was removed and replaced with giant picture windows looking out on the National Arboretum.

The newsroom is only one example of how Moonie opulence is helping the *Times* try to establish itself as a serious competitor of the powerful (circulation 726,000) and liberal *Washington Post*.

Times reporters say that money for foreign trips flows freely and that Diana McLellan, who wrote the popular "Ear" gossip column first for the now-defunct Star and then for the Post, was lured to the Times with a salary offer rumored to be in six figures. (After the coup, the Times gloated in print: "We have plucked the ripest peach in Ben Bradlee's orchard.")

The newsroom scuttlebutt is that some experienced journalists, sensing the *Times*'s eagerness to acquire seasoned news people, held out for cash bonuses and guaranteed five-year contracts, and, in the case of one reporter, for a remarkable \$60,000 annually to cover the metro beat.

This investment in staff has paid off, according to sources at the paper who remember the initial chaos when Moonie novice reporters struggled to cover official Washington.

Today the *Times* is a polished and lively product that, in terms of its editing and the amount of news it conveys, may already rank among the top fifteen or twenty papers in the country. It is also eccentric and often exasperating, loaded with New Right commentary, news reports on the utterances of conservative think tanks, and bizarre touches that appear aimed at military readers, local "rednecks," and those to the right of Ghengis Khan. To wit:

☐ Reporter Fred ("At oh-dark thirty the grinder sounded like the grinder at Parris Island") Reed, who writes a column called "Soldiering," appears to have a compulsion to remind his readers that he was in the Marines.

☐ Executive editor Smith Hempstone described the southern African bushmen, in the lead sentence of a November 2, 1982, article, as "a dying breed of little yellow hunters." (A sop for rednecks?)

☐ In a December lead editorial, the

Times strongly implied that Norman Mayer, the pathetically deranged antinuclear protester who was shot dead after threatening to blow up the Washington Monument, was a typical supporter of the nuclear freeze. (Joe McCarthy would be pleased.)

One can hardly imagine a more contrary alternative to the *Post*. Last January, when the *Post* quoted unnamed White House officials to the effect that Ronald Reagan was out of touch and the administration in disarray, the *Times*'s Jeremiah O'Leary — late of the Reagan White House staff — reported that the president was "... far from being a remote spectator ..." and "makes the final decisions himself." When the *Post* reported that the Joint Chiefs of Staff were upset over a military pay freeze, the *Times* told its readers the chiefs were firmly behind the pay freeze.

One sometimes gets the impression that if the *Post* were to say the sun rose at 6:30 yesterday morning, the *Times* would deny it.

While the Times's news columns generally seem no more slanted to the





The judging took place in court. This town councilman wouldn't allow wet t-shirt contests in a local pub. So a local D.J. called him a nerd. The councilman sued for libel. But the D.J. won. And ERC paid the contest fees. Because for just this kind of unforeseeable event, we pioneered libel insurance over 50 years ago. And we keep innovating to meet your changing legal needs. To find out more, talk to your broker or ERC representative. In Boston, call (617) 723-5330.

BEATING THIS GUY IN THE WET T-SHIRT CONTEST WASN'T EASY. right than the *Post*'s are slanted to the center-left, there is at least one area — Taiwan — where the new paper's protective attitude has led to embarrassing results. For instance, on September 25 it banner-headlined an exclusive report that the State Department had agreed to provide the Communists in Peking with a secret, detailed list of all U.S. arms sold to capitalist Taiwan in recent years. The State Department flatly denied the story, and it later turned out that the arms information was available in public records.

It remains to be seen how successful the *Times*'s approach to news will be in attracting the sizable block of conservatives in the D.C. suburbs, but the initial circulation results — from zero to an estimated 100,000 in only eight months — are impressive.

The paper, moreover, has already secured a comfortable foothold of acceptance in the Reagan administration: getting exclusive interviews from Reagan and others, getting to ask questions in presidential press conferences, and having *Times* stories included in the official White House daily news summaries.

But acceptance by Democrats — in the sense that the *Post* is "accepted" by Republicans who may not love it but who have to read it — is another matter.

"The Washington Times — what's that?" said the aide to one prominent Democratic presidential candidate in Congress. Some Capitol Hill press secretaries say that they refuse to answer Times reporters' calls; others that, while they may return the calls, the office does not subscribe to the paper or take it very seriously.

Some say that their reservations about the paper stem partly from the reputation of the Unification Church, a reputation tarnished by stories of mind-control, shady business dealings, and links to the Korean CIA. All of which, of course, have been denied emphatically by the Moonies.

Even some *Times* employees say that they wish the paper, and the Moonie businesses that fund it, would open their accounting books to the public and thus clear the air of speculation — angrily dismissed by the *Times* — that money

may be coming in from mysterious foreign sources.

The paper's Moon connection has impeded reporting, with some local citizens declining to be interviewed, according to sources at the paper. One reporter was set upon by a woman screaming anti-Moon expletives and was forced to seek refuge in a restroom.

The Times's strategy for overcoming its Moonie problem has been to insist indignantly that the paper, like The Christian Science Monitor, is editorially independent of the church and takes pains to avoid even the appearance of conflict of interest. Thus, when Moon was convicted on tax charges in May 1982, the paper printed an AP account of the verdict on the front page. When the Moonie-backed film Inchon opened in Washington, the Times cancelled a negative review by its own critic, Scott Sublett, and reprinted a negative New York Times review instead. (Before the New York Times piece had been reprinted, the Post reported that the Sublett review had been killed, implying that The Washington Times might have been protecting the Unification Church. The Times's angry denial on the editorial page accused the Post of smearing its smaller rival out of spite because of "Ear's" defection.)

oon's visit to the *Times* last summer, and one the following December, took place with little fanfare, which made sense from a public relations standpoint. Less sensible was a May 19 front-page effort at satire by Hempstone, who christened the *Post* "The Grahamie paper . . ." and said that some feared the paper was organized on cult lines. Sophomoric and heavy-handed ("some . . . refer to the *Post* as Janet Cooke's newspaper . . ."), the es my only drew attention to the *Times*-M. In connection.

Backfiring on a grander scale, perhaps, was the intense promotional campaign launched last fall with the theme: "The Washington Times — it's my bag!" Believe it or not, Times readers were depicted in ads with paper bags over their heads, holes cut for eyes, reading the paper in public places. On at least one occasion, real people wearing

such headgear were seen parading in downtown Washington to promote the *Times*.

This attempt to inject a dose of levity into the *Times*-Moonie image remains a matter of great pride to the *Times*'s promotional department, which thinks it might win a prize. But, according to Washington newspaper analyst Bruce Thorp, the ads actually "enhanced the negative image of the paper, the idea of putting a bag on your head from a sense of embarrassment."

A more direct, if even more questionable, attempt to solve the paper's image problem was reported in conservative journalist Lester Kinsolving's magazine, *The Washington Guide* (September/October 1982). Telephone solicitors drumming up *Times* home subscriptions and faced with customer reluctance due to the Moonie link were, according to the *Guide*, instructed to reply, "There's no connection with the Unification Church," Tsk, tsk.

When I called *Times* publisher James Whelan to ask him about all of the above, he declined to be interviewed, explaining in a statement read to me by one of his aides that CJR is "hopelessly biased, spastically leftist, and, in the case of this newspaper, clearly perverse. We have, after all, been around eight months, yet this so-called journalism review is only now getting around to taking serious note of one of the biggest journalism stories of 1982."

Better late than never, I suppose. Regarding political bias, I can only say that not all conservatives are enthusiastic about the power behind the paper. As Kinsolving put it recently, "I think the Moonies are even more dangerous than CJR. . . . The Washington Times illustrates how easy it is for demagogues to buy journalists."

For my part, I am glad the *Times* has given jobs to a number of needy journalists who, I would argue, are not bought, only rented.

Stop the presses: After this Capital Letter was set in type, Whelan abruptly reversed himself and agreed to an interview, in which he disputed some of the points in the column. See next issue for details!

# COMMENT

## Keeping government honest

For two years the Reagan administration has tried to weaken the federal Freedom of Information Act. It has tried frontal assault — a rewrite sponsored by the Justice Department and submitted, unsuccessfully, to Congress. It has tried flank attack — an executive order designed to keep more records secret and thus out of reach of the act. And it has tried covert action — quietly making it harder to obtain the waiver of fees that the act specifies for information "considered as primarily benefiting the general public."

The administration has claimed that there has been no change in fee policy, but journalists are not so sure. For example, a reporter for an Indianapolis television station was told a few months ago that a three-inch stack of documents he had requested from a local office of the Department of Housing and Urban Development would cost him \$1,000, although he had received a similar batch six months earlier without charge. He appealed and obtained the waiver, but not all users have been so fortunate. There has also been concern over new Justice Department guidelines for granting the public-interest waivers, even though the department insists that these simply clarify the rules rather than change them.

What does the Reagan administration have against this act? One might think that its position would be just the reverse — that, as *The New York Times* has remarked, it would welcome a statute designed to "tame the Federal establishment and cut down bureaucracy." No such thing, for now, it appears, the administration has become the same establishment and bureaucracy that it used to denounce. So it registers a string of bureaucratic complaints: That the act is costly. That it can be used by anybody, including foreigners. That businesses use it to swipe trade secrets, that FBI informants fear exposure, that it hobbles the CIA.

There may be an element of looking backward, as well, in the administration's position. The idea that records of the federal executive ought to be open is comparatively new. An authoritative textbook of the New Deal years said flatly: "As a general rule the executive records of the Federal Government are not open to inspection either by the public or by the Press." That the reverse is now true is attributable in great part to an alliance between two institutions particularly interested in obtaining information from the executive branch — the press and Congress. During the 1950s that alliance led to the opening of federal records almost on a case-by-case basis. In the 1960s it helped produce the first version of the Freedom of Information Act, a relatively cumbersome law that nonetheless created a mechanism for

access. In 1974, during the post-Watergate reaction against secrecy, Congress revised and enhanced the act.

Every president since has regarded it with discomfort. Ford vetoed it, but was overridden. Carter, despite generally benevolent information policies, sought to exempt certain agencies from its requirements. And Reagan, as noted, has tried everything from amputation to lobotomy.

But Congress put in place, and has so far refused to withdraw, an instrument of peculiar power. The underlying presumption of the 1974 act is that federal records *ought* to be open to the public, and that any refusal to disclose them must have a specific statutory justification. In short, the burden of proof was placed on the government. Once the balance had shifted, not even the most self-protective agencies could legally stem the flow of documents.

Meanwhile, the character of exposure has changed. Not long after Watergate, then-Supreme Court Justice Potter Stewart depicted the effort to obtain government information as a contest between big government and the press, with the result determined by "the tug and pull of the political forces in American society." But now, thanks to the act, revelation of government's inner workings has become part of the process of government. The press is only one of the seekers of information, and not necessarily the leading one at that. Former Secrets, a compilation of Freedom of Information findings, shows that the bulk of public-interest requests has been coming from activist organizations, ranging from the Indian Law Resource Center to Women Strike for Peace, and that much of what appears as news is passed along from their work. In other words, the old press-Congress alliance that helped set freedom of information in motion has been superseded by a coalition that is both more diverse in its purposes and broader in scope.

ournalists may still instinctively prefer Justice Stewart's formulation. The vision of wresting away, by wit and will, the secrets of the wicked has pervaded American journalism from Steffens to Woodstein. But the job of extracting what the public ought to know about the federal government should no longer depend on the uncertain outcome of what one reply to Stewart called 'trial by battle and cleverness.' Instead, quite properly, it is a task shared by many hands, one in which the press can no doubt still find its own share of work to do.

This year happens to mark the thirtieth anniversary of the publication of a landmark work in the freedom of information movement: *The People's Right to Know*, by Harold L. Cross, an authority on press law. Cross's work, commissioned by the American Society of Newspaper Editors,

helped lay the legal basis for a statutory right of access unlike that enjoyed by any other people on earth. Even as it prepares to fend off new attacks on the Freedom of Information Act, the press can draw strength from the knowledge that it is engaged in an effort to make the giant government of our time truly accountable to the people.

### Darts and laurels

Dart: to Parade magazine, whose artful selection of twelve cover photographs to illustrate Jack Anderson's lead article in the January 9 issue did not quite match the story inside, which was based on an Anderson poll of fifty international specialists on "The World's Worst Leaders." The "dismal dozen" depicted on the cover included Cambodia's Pol Pot, of course, who had won enough votes to put him in thirteenth place, but not, oddly enough, Ronald Reagan, who had come in at Number 12.

Laurel: to the St. Louis Post-Dispatch's reader's advocate Jim Fox, for a singularly candid (even for an ombudsman) discussion (December 19) of the paper's coverage of the dioxin story — including charges by environmental reporter Marjorie Mandel that P-D editors had buried early stories (one on page 42 of a Sunday E section in 1979) on suspected dangers at a Missouri site and had brushed aside her suggested follow-up with advice to "let the wire services handle it."

**Dart:** to *Editor & Publisher*, for a November 6 report highlighting the impressive gains in efficiency, quality, and newsroom morale achieved by New Haven, Connecticut's Jackson Newspapers since a merger ten months before. As reported in an alternative weekly, the *New Haven Advocate*, the unsigned *E & P* story, which had been suggested by Jackson management and written by a Jackson employee, bloomed again on November 13 in a thirty-paragraph editorial in Jackson's *New Haven Register* passing on to readers *E & P*'s "assessment of the changes [at the papers] through objective eyes."

Laurel: to NBC Nightly News and reporter Brian Ross, for an unblinking look (December 22) at the widespread dealing of cocaine at major television studios in California, including NBC's.

Laurel: to the St. Petersburg Times and reporters Frank DeLoache and Judy Hill, for "Hazardous to Your Home," an unsettling six-part series (November 28-31) on the incompetence and fraud that lurk just around the corner when homeowners make plans for improvements and repairs. Based on six months of researching court records and agency files and talking to consumers, government officials, and home repair specialists, the series reconstructed some common horror stories and suggested ways of remodeling Florida's consumer protection system. Confronted with the survey's findings — which included a check of listings in a recent special classified section in the Times itself — the newspaper reviewed its advertising policies and decided to

begin requiring all home improvements advertisers to provide proof of competency as certified by appropriate licensing agencies.

Dart: to the Chattanooga News-Free Press, for demonstrating an alarmingly short attention span. On December 16 the paper ran the same lengthy story under the same thirty-point headline (4 AREA STATE LEGISLATORS NAMED TO REPUBLICAN LEADERS' POSTS) on pages A-6, C-6, and C-8 of its city edition.

Laurel: to Randy Gordon, a sportscaster for the ESPN cable network, for pulling no punches in his coverage of the Tayib-Collins boxing match in Charleston, South Carolina, on September 30. Realizing during a pre-bout interview that the man fighting under the name of Tayib was in fact the Edward Flanning who had been knocked out in Madison Square Garden only a dangerously short six days before—and ignoring the urgings of the promoters that he look the other way—Gordon reported the deception to the fans, pounding away at the cynical violation of responsible boxing standards. Within days of the telecast, the New York State Athletic Commission had suspended Flanning indefinitely, and Gordon had been fired.

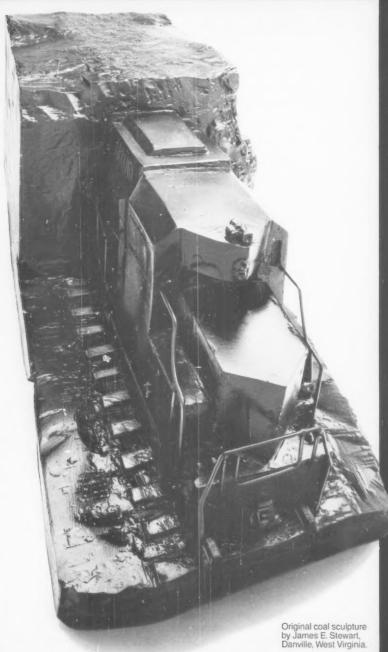
Laurel: to *The New York Times* and reporter Andrew H. Malcolm, for a sobering New Year's Eve front-page story reconstructing the case histories of the fifty U.S. alcohol-related automobile accidents which, on the previous December 31, had taken fifty-four lives.

Dart: to the Milwaukee Sentinel, for the odd news judgment reflected in a December 2 headline over a page-one story on ten executive appointments made by newly elected Wisconsin governor Anthony Earl, among them a former journalist who happens also to be gay: AVOWED HOMOSEX-UAL NAMED EARL PRESS CHIEF.

Laurel: to the Cleveland *Plain Dealer* and reporters Ward Bogdanich, Christopher Jensen, and Joe Frolik, for "In the Name of Charity," a seven-part series (November 21-27) based on a six-month investigation of America's private relief agencies. Drawing on records obtained under the Freedom of Information Act, as well as on interviews with relief workers and government officials in more than two dozen countries, the inquiry focused on the underside of the \$53 billion-a-year relief business — including, among other things, the tons of spoiled food, outdated antibiotics, and inappropriate medications (diet aids for the starving, laxatives to diarrhea-plagued disaster areas, frost-bite remedies to Somalia) that are systematically dumped by corporate benefactors seeking write-offs for tax relief.

Dart: to WLS-TV, Chicago, and its Eyewitness News, for revealing its true priorities and handing over four-and-a-half minutes of its twenty-two-minute newshole to a heavily publicized replay of the conclusion of Dynasty, which had lost its last few minutes of audio the night before. (And thanks to the Sun-Times's Gary Deeb, who, in a November 21 column criticizing WLS's decision, recalled that in similar circumstances in 1981, rival WBBM had also found room in its newscast for a missing part of a movie—by dumping two commercials at considerable cost.)

# How does an important natural resource move?



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# Al Neuharth's technicolor baby

USA Today! Give 'em what they want!

by KATHARINE SEELYE

llen H. Neuharth — smooth, compact, dressed as usual in black and white — is standing at the podium of the Presidential Ballroom of the Capital Hilton, just up Sixteenth Street from the White House. It is December 14, 1982, and his audience — 250 midand upper-level executives from Gannett's eighty-eight daily newspapers, seven television stations, thirteen radio stations, and the largest outdoor advertising company in North America — is anxious to hear how Neuharth will characterize the preceding year.

Well, says Neuharth, chairman and president of the nation's biggest newspaper chain, last year he had pronounced 1981 "rather remarkable." As for 1982, it has been, he says, "quite remarkable."

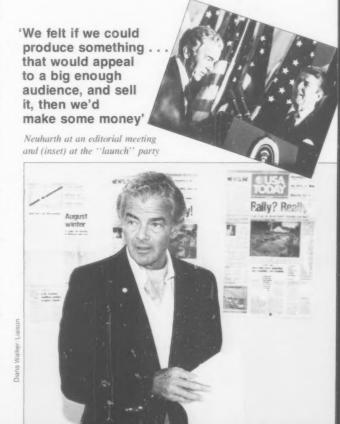
In 1981, he reminds his audience, Gannett's daily newspapers attained a circulation of 3,613,467. Today, he says, they reach 4.2 million readers. They could reach more than 5 million in 1983 because of the addition of what Neuharth calls two "entirely different" types of newspapers — three dailies in Mississippi and "this experimental little five-day newspaper called *USA Today*."

This experimental little newspaper. There had been nothing like it before, in content, in design, in sense of purpose, in production and delivery. It would be a "new medium," a satellite-beamed daily magazine, for only twenty-five cents. It would be in color. It would be easy and fun to read, and the ink would not come off on your hands. A "second buy," it would not compete on local news or for local advertising. It would be "The Nation's Newspaper." The edition on the stands in New York would be the same as the one in Los Angeles and points between. And it would seek, according to its first editorial, to unite these United States. Not only that. Louis Harris, whose public opinion and market research company is owned by Gannett, had told the staff as prototypes were being prepared: "This paper you are on has the tremendous potential to change the face of print journalism for generations to come, if you execute the promise we have found."

Katharine Seelye worked for Gannett in Rochester and in Albany and is now at The Philadelphia Inquirer.

How did this paper come to be? Neuharth explains its inception this way: "Through the years, a number of us felt that there was a greater hunger out there . . . for news and information of all kinds than was being satisfied. . . . Our readings indicated that the more people got, the more they wanted. . . . We felt if we could produce something journalistically that would appeal to a big enough audience, and sell it, then we'd also make some money."

Thus, Gannett identified a market and tailored a newspaper to it. The company undertook what industry analysts





in newsrooms and on Wall Street believe was the most thorough and continuing research (its major-market surveys are thought to have already cost more than \$1 million) ever performed on behalf of a newspaper. From where stories were placed to how long they would run, USA Today would be the result of how editors interpreted what readers told researchers they wanted. They wanted short stories. They wanted sports. They would not follow a jump. They liked charts and graphs — information presented in ways that could be absorbed quickly or, as one Gannett executive put it, "in ways that are not words, ways that are not spelled out, and not interpreted." So exhaustive was the research that only one major reader-requested feature was added after the paper made its debut: a crossword puzzle.

hile other newspapers might feel a constitutional responsibility to give readers what they "should have," even at the risk of boring them, USA Today would not take that risk. "When you are trying to be interesting and relevant," says Tony Casale, USA Today's national night editor, "sometimes what [people] want is what they should have."

Perhaps the closest analogy to *USA Today* — not in content but in national scale and general-interest appeal — is the late *National Observer*, which appeared weekly between 1961 and 1976. The *Observer* was a well-written, respected national paper with a loyal following of more than 500,000 readers. But in the end, according to Lawrence Armour, director of corporate relations for Dow Jones & Co., which published the *Observer*, this readership was "a diverse group whose demographics just didn't grab enough advertisers."

This is where.Gannett says it has the *Observer* beat. It appears to have the young, buying, upscale public that the Dow Jones weekly lacked. Neuharth describes *USA To-*

day's audience this way: "Several million readers across the U.S.A. who are mobile and curious and who have general interest in what's going on around them, not just finance, not just politics, not just sports." Curious they may be, but they do not have time for a well-told tale.

#### Moving the product

With more than 24,000 employees and with printing presses in thirty-seven states, Gannett had in place a nationwide editorial, production, circulation, promotion, and delivery network ready to be mobilized. By September 15, when the first *USA Today* was beamed, printed, and delivered in Washington, D.C., and Baltimore, the paper had gathered an editorial staff in Arlington, Virginia, of close to 250. *USA Today* also had available to it Gannett's 4,400 reporters and editors across the country.

The new paper moved quickly to three other "market clusters," those centered around Pittsburgh, Atlanta, and Minneapolis. By early October, Gannett said 220,000 people were buying the paper — 20,000 more than the target. (Price Waterhouse confirmed those figures for the week that ended October 29.) On the basis of these higher-than-projected figures, *USA Today* moved ahead of schedule into Seattle-Portland and San Francisco. By late January, Gannett was able to report an audited circulation of 531,438.

By the end of last year, *USA Today* was available in twenty-two states and more than 100 counties, arriving through the efforts of about 280 full- and part-time circulation employees, seventy-five wholesalers, and 420 distribution agents who delivered it to approximately 30,000 vending machines and news racks.

By the end of 1983, if things go according to plan, the paper will be on the stands in more than thirty-two states, having been introduced into at least eight more regions:

Houston, southern Texas and Louisiana; Denver and the Rocky Mountains; Los Angeles and southern California; Miami and south and central Florida; Detroit, southern Michigan and northern Ohio; Chicago and parts of Indiana and Wisconsin; Philadelphia, New Jersey and Delaware; New York City and the Northeast.

By then the distribution network will have expanded to more than 250 wholesalers and 1,600 distribution agents, who will deliver the paper to 120,000 vending machines and newsstands. Satellite earth stations to receive USA Today will be in place at twelve Gannett newspapers that will print the paper when their presses are idle, and, by April, it will also be printed at five non-Gannett locations, including the Chicago Tribune. The company is running free five-day home-delivery experiments in several upscale test markets. In addition, it is working with a fast-food chain on promoting "breakfast with USA Today," with hotel chains and airlines, on college campuses and overseas military bases, and in Central America, the Caribbean, and Canada. USA Today, tomorrow the world!

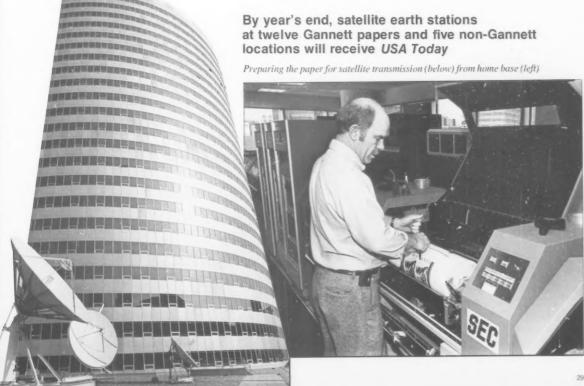
#### Ouch - and wow!

Clearly, this little experiment was a colossal undertaking. While many back at Gannett newspapers were excited by the prospect of a national outlet, others were concerned: Would they be bled to infuse life into the new giant?

By the time USA Today was launched, about 175 (70 percent) of the 250 editors and reporters had come from Gannett newspapers and the Gannett News Service. Seventy of them were permanent recruits, the rest "on loan." The papers had to keep these loaners on their payrolis through the end of the year, when USA Today would put them on its own payroll. During the varying lengths of time the loaners were in Washington - many started during the summer they also received a \$125-a-week stipend, one free plane trip home a month, and free lodging in apartments next to USA Today's new offices in Arlington. Their old jobs were held open for them until they either accepted a permanent job at USA Today, were asked to leave, or decided to leave on their own. (By year's end, of the 105 Gannett journalists on loan, sixty-nine had decided to stay, fifteen remained on loan, and twenty-one had returned to their home bases.)

eanwhile, their colleagues back home had to pinch-hit for them while doing their own jobs. In addition, many had to comply with increasing demands from USA Today. Sometimes this involved no more than the simple transmission to Arlington of the local paper's two or three top stories. At other times, reporters were commandeered to run spot errands for USA Today. On occasion these tasks — legwork on a single detail to fit into a national story - took the better part of a day, only to wind up on the cutting-room floor. "[USA Today editors] don't know what they want," complained one reporter. "They might say something is important, then change their minds six times. The operative factor in whether a story runs is sometimes whether it has a color picture."

Several reporters and editors at the local papers, where



resources were already tight, felt that USA Today was draining their talent, time, and money. By year's end, the new paper's most-favored status had created an atmosphere of resentment and concern in many Gannett newsrooms, but few employees would talk on the record about their feelings. One who would was Mike Meyers, a business reporter for the Rochester Democrat and Chronicle, one of the larger Gannett papers, which lost nine people temporarily (seven permanently) to USA Today. As did others, Meyers pointed first to USA Today's extravagance with money the "launch" party on the Washington Mall with Ronald Reagan and a multi-course dinner at a Washington hotel that featured a robot joking about Neuharth and was so lavish that one participant compared it to the banquets preceding the fall of the Roman Empire. "They are spending money like water down there," said Meyers, "and profits from the papers are directly subsidizing it."

Some Gannett reporters were dismayed to learn that while USA Today would pay free-lancers for stories, it would not pay Gannett employees who wrote for the paper on their own time. Jolie Griffin, the medical reporter for the Democrat and Chronicle, learned of this management quirk when she proposed doing a story — during her vacation — on Newton Falls, Ohio, the only town in the country whose zip code is made up of a single repeated digit. The story, she says, was 'right up USA Today's alley.'' When she checked with the paper's editors in Arlington and was told she would not be paid, she decided to try the story elsewhere. USA Today confirms that it does not pay Gannett employees for free-lance work.

Others were appalled at the product on which so much

money and effort were being lavished. *USA Today* went against everything they thought a newspaper should be. The stories were so short that, in the opinion of these Gannett journalists, they raised more questions than they answered. The layout treated the eye like a pinball, shooting it back and forth across the page, hit or miss against Day-Glo charts and jumping graphs and trivial bits of information without context. The content sprang forth at full tilt, with no sense of history, only a sense of now.

Some thought of the paper as "The Nation's Embarrassment." "At other papers," commented one Gannett reporter, "they say, 'Hey, that was a good lead.' Here [with this paper], they say, 'That was a good use of yellow.'" And they disputed the chain's claim that the paper was a "second buy." After all, it was charging after the same stories and the same information, if in abbreviated form, that other newspapers carried.

ther Gannett reporters and editors were more supportive of the new daily. If local papers had been hurt, they argued, this was the fault of the recession, not of *USA Today*. And if traditional newspaper people were critical of the paper's journalism, this was because they were threatened by what the paper's readers told Gannett they wanted: short stories, more graphics, no thumbsuckers.

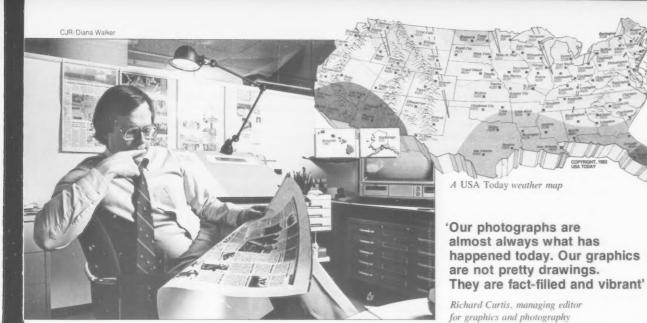
The notion of a brain drain, these others contended, had been exaggerated. They viewed the loss of talented people as only temporary, whereas the potential for gain was enormous. They believed that the quality of the people who had gone to *USA Today* was high, that starting a newspaper was exciting, and that the benefits would eventually trickle down

#### In many cities, the company calls out street hawkers when sales are sagging. A robot dispenser also helps pitch the paper

Frank Vega, vice president for circulation — and (left) robot







to them. If *USA Today* succeeded, their papers would attract better people. And success might give Gannett the national presence and the prestige that had long eluded it.

Certainly, they admitted, the year had been difficult. "People are pretty worn out," said one editor. "It was an exhausting fall, and this thing cut into everyone's resources. We knew it would make things a little tight, and it has. But you could hardly expect anything else."

Neuharth himself scoffed at the suggestion that the local papers had suffered. "USA Today hasn't hurt the papers at all," he said in a recent interview. "It has hurt the feelings in some newsrooms. There are two categories of unhappy people — those who hoped to be tapped and weren't, and those who aren't outstanding performers, those who have devoted more time to Guild activities." Those who complained were afraid that, for once, they would really have to work, he said. But, ultimately, pulling together could produce better newspapers. "I don't believe the reader [of local Gannett newspapers] has suffered just because the talent is down here."

Meanwhile, as Madelyn Jennings, senior vice president for personnel and administration, sees it, sending people to *USA Today* "has proved to be an enormous career-development experience. It enriches them and they enrich their newsrooms when they come back. In our little world, it's like going to the Olympics."

#### Sleek quarters, quick takes

A visit to *USA Today*'s offices is like going to the moon. The thirty-story silver tower rises like a rocket among its more sedate, rectangular corporate brethren. Although *USA Today* rents only about one third of the building, it has its own logo atop it — a royal-blue sign more than forty-four feet long and five-and-a-half feet high. (Gannett wanted it bigger, but other tenants in the 'building complained, and the Arlington County Board restricted its size.)

Inside, escalators carry you on a mystifying journey above a habitat of waterfalls and greenery. At the top, a curving hallway seems to propel you toward what turns out to be elevators. At the fourteenth floor, you step into the newsroom of the future: a total environment of black and white and chrome all over. At the end of the long black corridors, raised white letters tell you where you are: News, Sports, Money, Life. Reporters, sitting at rows of white desks, type at black Atex terminals. Their little file cabinets roll; reporters call them R2-D2s. There are little glass offices with chrome-trimmed chairs. Copy editors are grouped around a high-shine, dog-bone-shaped, black desk. What is not black and white are the four television sets suspended above the copy desk: the color is radiant, the reception immaculate. The newsroom is airy with light from windows overlooking the Potomac. It is orderly. It is quiet. It is sleek and efficient.

hat is produced here is also sleek and efficient. Nothing seems left to chance or whim. Here is Richard Curtis, managing editor for graphics and photography, describing what he aims for: "We are trying to achieve a very simple presentation, but with a quality of urgency. This reflects the content of the stories. The writing is very clear and straightforward. We try to get that urgency in our headlines, and our photographs are almost always what has happened today or what's coming. Our graphics are not pretty drawings; they are fact-filled and vibrant, and all these things taken together give us a sense of urgency."

The layout above the fold varies little from day to day. Centered at the top of page one is the bright blue-and-white USA Today logo, the letters streaking off a small globe; beneath it, where most newspapers identify their city of origin, one reads: "Via Satellite."

The paper being put together will be the issue of Wednes-

day, December 15. The forty-page, four-section issue will be fairly typical, and page one will look like this: A two-column-wide summary of inside stories — slugged "NEWSLINE: a quick read on the top news of the day" — runs down the left side. The first and longest summaries are of the weather and Wall Street. Twenty-three other items follow, thirteen of them above the fold. The upper-right ear contains references to stories in the three inside sections: "It's Dustin; He's she in 'Tootsie' role, Life section 1D"; "8-year mortgages; 5% makes them hot, Money section, 3B"; and "Playing dirty; Hockey cleaning up its brutal act, Sports section, 1C." Next to them is a freestanding picture of Dustin Hoffman in a red gown.

Stripped across the top of the page is the headline: BARNEY'S BATTLE: 'TOUGH SLUGGING' AFTER HEART REPAIR. The story says it is "Special for USA Today." It carries a Salt Lake City dateline but no by-line. The six-paragraph item consists of ten sentences and does not jump. Next to the type is a diagram of the heart in seven colors. The story refers to stress on the valve and the diagram has an arrow pointing to "where valve leaked," but it is not entirely clear what happened. A pale orange-and-gray picture of a smiling but unidentified man is set into the diagram and covers part of the heart.

On Mondays the strip is often a sports story; on other days it is usually a "trend" or census story. It is rarely more

'At other papers,'
says one reporter, 'they say, "Hey,
that was a good lead."
Here they say, "That was a good
use of yellow"

than nine paragraphs long and it never jumps. A straight, hard-news story generally appears beneath it to the right. This often coincides with what other newspapers lead with if it is a national or Washington story. But *USA Today* will almost never lead with a foreign story, reflecting Neuharth's belief that readers care about America first. (*USA Today* said as much in its very first issue when it led with the death of Grace Kelly and put the assassination of Bashir Gemayel on page 9. It did, however, make over page one to lead with Brezhnev's death.) The December 15 lead story is headlined OK UNCERTAIN FOR HOUSE'S 15% PAY HIKE. It also says "Special for *USA Today*" and carries no by-line. It runs nine paragraphs. (By contrast, *The Washington Post* led with the same story but used forty-seven paragraphs, jumping to two inside pages and covering the jobs bill and other

## Fast-food news: a week's diet

n the passion for an unholy trinity sweeping all American media — packaging, marketing, and graphics — it is easy to overlook a fundamental question about the latest innovation in newspapers, *USA Today*: how good is the paper journalistically?

Unfortunately, the country's first truly national daily newspaper of general circulation is a mediocre piece of journalism. It has no serious sense of priorities: stories are played up or down not because of their inherent importance but on the basis of their potential for jazzy graphics or offbeat features. It misses some important stories entirely and slights others. Even when the paper emphasizes an impending crisis, when the actual event occurs it may overlook it or play it as a minor item as if the paper had as short an attention span as it assumes its readers have.

Basic news is handled capriciously. In the first week of January, for example, the paper missed a number of important stories: Soviet denials that its nuclear satellite was falling to earth; reversal of human rights sanctions against Guatemala with resumption of military aid; discovery of an apparent second black hole in the universe; a report by the Federal Elections Commission that 1982 congressional elections were the most expensive in history; a new organi-

by BEN H. BAGDIKIAN

zation of prominent corporate executives to oppose Reagan's economic policies; a court order forcing the Reagan administration to make its first regulation of a carcinogen, ethylene oxide, in the workplace; and a threat by President Reagan to alter arms control talks if Congress denies him the MX missile.

That same week the paper brushed off important stories with briefs or upbeat little features: the Interstate Commerce Commission will let railroads enter the trucking business (this, one day after a 350-word feature — a long story for USA Today — on a bad recession in trucking); state election defeats for Indian Prime Minister Gandhi; and court confirmation that Chicago schools can use voluntary school integration without busing.

A newspaper's social and political values usually emerge most sharply in its editorial and op-ed pages. USA Today has a two-page spread with its own editorials, guest columns, and a daily q-and-a with a newsmaker. The editorials are economically conservative and civil-libertarian, the q-and-a better than most (a good q-and-a each day is not easy to produce). But the pages display no distinctive personality or coherent values. There is an almost self-conscious effort not to make anyone too unhappy. The result is a blandness that makes the editorial pages almost indistinguishable from the pages of news and features.

In the midst of its journalistic deficiencies, what USA Today does well, it does very well. Its colored bar charts,

Ben H. Bagdikian teaches journalism at the University of California, Berkeley, and is a former assistant managing editor for national news at The Washington Post. end-of-session business. While the *Post*'s headline referred to the 15 percent pay raise, the story did not mention current congressional salaries until the seventeenth paragraph inside. *USA Today* had the current salary in the lead.) An additional national news story is tucked into the armpit of the right-hand side, with the headline just above the fold, AUTOS TEST RUNWAYS FOR ICING. A picture below it shows two people carrying red-and-blue sails across Minnesota ice.

At the center of the page is a color photo illustrating the "cover story," which begins just below the fold. USA Today runs a cover story on the front of each of its four sections every day. These pieces run 1,200 to 1,500 words and are the only ones that jump. In this issue, the cover-story picture shows a forlorn-looking family who live in a car. The headline above it says HOMELESS IN THE USA; the headline below, FAMILIES: NEW BREED OF STREET PEOPLE. Next to it is another Washington story: SECRET TALKS PUSH SOC-SEC COMPROMISE; the four-paragraph item bears no by-line. Finally, there is the bottom-left feature slugged "USA Snapshots, A Look at Statistics That Shape the Nation." Today's story begins: "Paying the rent. Because they earn less, female heads of households pay a larger percentage of their earnings for rent than men. Here are comparisons of households." A drawing shows the outlines of a gray woman and a gray man in front of a red house on a blue background. A white chart with black lettering is set across their middles.

Each of the four sections consists of no more than twelve pages. Reader surveys indicate that in addition to the technicolor copyrighted weather map and the two-page compendium of briefs from all fifty states, readers gravitate to the paper for its sports. It is easily the most comprehensive section of the paper and could be the most comprehensive sports section of any paper. Here in detail and in agate are the statistical summaries of national sporting events, including bowling, figure skating, water skiing, rodeos, and many high-school athletics. The December 15 issue, for instance, contains the names and times of the twenty-five top boy and girl high-school crosscountry runners. One of the advantages of satellite printing shows up in the sports pages: the paper's last deadline at 4:15 A.M. allows plenty of time for scores from the West Coast. USA Today makes an extra push for sports; some staff members believe some sports writers were offered higher salaries than news reporters. But editor John Curley says, "In both news and sports we have the same range. Several people we hired are at the same top level" - between \$30,000 and \$38,000.

#### Tight, tighter, tightest

"The writing in USA Today is crucial," says the staff guide called Writing for USA Today. "It must emphasize what is

graphs, and tables are striking and sometimes superb. Where these are used for quantitative and demographic stories they tell the stories clearly and well, though at times the use of charts seems compulsive. The prime exhibit, of course, is the paper's gorgeous weather spread in which local and regional weather leaps clearly off a page that looks like a readout from Mr. Spock's console in *Star Trek II*. It is a tour de force in graphics, though one has to ask whether a full page, more than 10 percent of all general news space, should be used for a secondary subject.

In the paper's effective graphics there is one exception: page one is a mess. It is obviously designed to be eyecatching when seen through vending machine windows, and it is. But once in the reader's hands, the front page sends undifferentiated blasts to the eyeballs without overall design to lead the eye.

he new Gannett paper calls itself a second paper, but it seems to be a first-and-only paper. It appears to give all the top national news, though it does it badly, and it has a two-page spread every day with local news from every one of the fifty states. That doesn't sound like a second paper in the sense that *The Wall Street Journal* specializes in financial news not found in local papers and *The New York Times* in national stories of a depth not found in most metropolitan dailies.

Perhaps it is just as well that USA Today is not a really

conscientious reporter of national news. If it were, it could profoundly change American newspaper patterns. One could foresee the possibility that it would become a wraparound for other papers which would then abandon their present function of providing both national and local news. We might then see the local press in the United States become, for the first time, a provincial press on the European model. Since most metropolitan papers, and a lot of smaller local ones, do a better job with important national news than USA Today, that possibility does not seem to be in the near future.

But if *USA Today* accomplishes only partly what its promotion predicts, which is to make a major impact on newspaper reading, it will be no gain for the reading public, which gets a flawed picture of the world each day from the new paper, and a serious blow to American journalism, since the paper represents the primacy of packagers and market analysts in a realm where the news judgment of reporters and editors has traditionally prevailed.

The paper can serve a useful function as an airport and bus terminal paper for the frantic commuter in the mood for quick and easy entertainment. But it will be best at airports that originate shuttle flights, like Washington-New York and San Francisco-Los Angeles, that take less than an hour — just enough time for the reader to nibble on the specialty of the journalistic chefs at USA Today, hors d'oeuvres to the day's real news.

new and what is coming. It must be pointed, compelling, crammed with details.

"Because USA Today has a different mission than most newspapers, so do the reporters and editors. Our readers are upscale, well-informed, and looking for a supplement to not a replacement for — their regular newspapers. So our stories may contain less background on events, more emphasis on what's new."

The stories are uniformly short. They rarely contain more than one idea.

The guide advises: "KEEP IT TIGHT. Propel the story with punctuation. Colons, semi-colons, bullets and dashes can replace some words.

"Condense background information. Don't prattle on for several grafs explaining what happened at Love Canal, or spend an entire graf telling who Phyllis Schlafly is. Our readers are well-informed. . . . ''
'Don't over-attribute. . . . ''

ne enthusiastic proponent of these points is Ted Iliff, assistant world editor, who came to USA Today from Radio Free Europe, in Munich. "This is one of the few newspapers I feel comfortable working with," says Iliff. "In radio, you learn to keep it tight, you learn what to keep out. The first thing that goes is tedious background." The second is "tedious attribution." (Of course, Iliff hastens to add, attribution is needed in stories about a claim or an allegation or a theory.) Quotes, he says, are often "too much of a crutch." But don't quotes lend credibility to a story? "If people are suspicious," Iliff replies, "they won't see a quote as back-up. They'll think you made it up anyway. I'm asking the reader to trust me. The point is, why force a reader to go through two grafs when one will do? That's the whole point here. . . . To fit into our format, we cut the living hell out of everything."

#### The Mad. Av. angle

USA Today is something quite new in American journalism, not only because it is transmitted by satellite, but because its format is heavily influenced by magazines and television. The Life section thinks of itself as "the back of the book." The cover story is a magazine concept. According to an early memo soliciting cover-story ideas, USA Today's should be similar to those that "would fit on the cover of Newsweek or New York." The paper's use of color is lavish, its quality of reproduction exceptional. If USA Today resembles magazines, it also reflects television in its reliance on "visuals," its bulletin-length stories, the high decibel at which everything is presented, the feeling of "live production" without a past or future. It is to the TV viewer that USA Today's television-set-like vending machines are designed to appeal.

This new medium, the newspaper-magazine-television hybrid, offers magazine-quality display and reproduction to photographers - and to national advertisers. Says a top Gannett strategist: "In the past few years, Madison Avenue made a lot of promises [to advertisers] about cable and the new media and nothing happened. . . . Advertisers had lost faith in daily newspapers. They are gray, they are going out of business, they have high rates, and they are slow. We can get an ad in within twenty-four hours, easy. For years, newspapers have been saying no, we can't do this, we can't do that. We say yes."

Gannett has lured advertisers with something called the Partnership Plan. The advertiser signs a fifteen-month contract, receiving six months of free advertising and promising to pay for the following nine months. At the end of 1982, 289 companies, most of them national, had advertised in USA Today. Seventy-five were under the Partnership Plan and would be paying for their ads through 1983. Still, USA



Ted Iliff. assistant world editor, who came to the paper from Radio Free Europe, in Munich; and (left) USA Today's computerized newsroom

Today did not have as many ads as it would have liked. The paper set its capacity for twelve full pages a day; late last year it sometimes ran fewer than ten.

What appeals to advertisers is having "another exposure at the top of their markets." This means they have another outlet in which to display their wares to people who can afford them, which is why demographic profiles are important. In December, Gannett released the results of two surveys that it said showed that USA Today readers make more money and have a higher educational level than readers of Time and Newsweek, and rank just below the levels of readers of The New York Times and The Wall Street Journal. Gannett officials said that advertisers are taking their money for USA Today ads not out of their newspaper budgets but out of their magazine budgets. As Lou Harris told Gannett in an editorial context, "The newsweeklies are up for the taking."

At this early stage it is difficult to verify USA Today's circulation claims. The company will not release city-by-city figures or the number of papers it gives away or does not sell. In many cities, the company calls out street hawkers when sales are sagging. Gannett also uses delivery and distribution professionals ("Just like Procter & Gamble would," said one executive; "we can't rely on kids"), and gives newsstand dealers the royal treatment. "When we go into a city we have cocktail parties for the newsdealers, so they can get to know us, and we have door prizes," said Frank Vega, vice president for circulation. If the dealers are later "caught" promoting USA Today at their stands or in shops, they get cash bonuses.

Gannett has been consistently tight-lipped about the financing of the new venture. The printing presses - one big-ticket item — were already in place. Many expenses, particularly editorial labor, were absorbed temporarily by the local papers, which further blurs the true picture of its start-up costs. "It's all the same company," said a USA Today official in response to questions about the budget. "There is a lot of debiting and crediting." USA Today's major capital investment was the estimated \$500,000 spent to upgrade its printing and distribution operations and to buy about a dozen satellite receiving dishes. It has also bought more than 57,000 newspaper racks and vending machines. It will not give a breakdown on how many of each it purchased, but the racks cost about \$20 each and the vending machines cost more than \$200 each. Wall Street estimates Gannett's initial investment at \$40 million to \$50 million. Neuharth will only say, "It is substantial." He predicts that the paper will not become profitable until 1985, and even then only after the company has made "additional substantial" investments.

Much has been made of *USA Today*'s potential for changing 'the face of print journalism,' as Lou Harris put it. Within Gannett, there are many who welcome this change, emphasizing that the appearance of a brand-new newspaper is in itself an encouraging sign. Others, both within and outside Gannett, hope that any changes wrought by *USA Today* will go no deeper than a facial; that the paper will rouse newspapers from their gray sleep but leave their souls intact.

# The color craze

It's not just *USA Today* — papers everywhere are chasing rainbows. What's this doing to the news?

# by MARY ELLEN SCHOONMAKER

ot The Chicago Tribune, the parody newspaper that appeared on Windy City newsstands last year, poked fun at the real Tribune's new look — a white logo on an electric-blue or Kelly-green background and lots of high-quality color photographs and graphics on the news, sports, and feature pages. The Tribune, the parody complained, had "gone disco."

"The newspaper industry in this country has lived and died with black ink and white paper," said a note to the readers. "Did Thomas Paine print a slick four-color edition of 'Common Sense' back in Colonial times?"

The truth is, if Paine were printing his patriotic tract today, he might very well have a red, white, and blue graphic on page one showing just how King George was spending the colonists' taxes, and a six-column color photo of Patrick Henry, his cheeks flushed, exhorting the Virginia revolutionary convention to "give me liberty or give me death."

Paine probably would have reached more readers with color. Newspaper executives say that color sells, and surveys back them up. The use of color photography in newspapers is growing, led by Gannett's splashy new USA Today, which is already turning envious competitors in cities such as Atlanta and Pittsburgh green and every other color. Some papers, like the Chicago Tribune, have expanded their color use with the switch to offset presses. Without offset, color photos sometimes look like 3-D movies seen without glasses. Offset printing generally provides crisper, brighter pictures. The Detroit Free Press switched to offset several years ago and got top-notch color capability.

At last count, according to the Newspaper Advertising Bureau, more than 12 percent of the nation's 1,730 dailies were using full-color photos regularly. In the largest daily circulation category (over 100,000), 33 percent of the papers surveyed were using full color. And more have switched since those figures were compiled in 1979.

Color is on the drawing board at *The Washington Post*, says Robert Barkin, assistant managing editor/art director, but heavy use of editorial color is three to five years away because it will take that long to purchase equipment and coordinate the technology. "The philosophy is yes," he

Mary Ellen Schoonmaker is a free-lance writer and a part-time editor at The Record in Bergen County, New Jersey.

adds. "We definitely want to do more editorial color, but we want to do it right."

At least two suburban papers in the largest circulation category, *The Register* in Orange County, California (which spends about \$6,000 a month on color film), and

# 'Reporters noticed that many color pictures seemed to fall into one of three categories: food, fun, or fires'

The Record in Bergen County, New Jersey, have recently invested small fortunes in offset presses and gone from gray to gorgeous.

While Japanese technicians were installing *The Record*'s offset presses last spring as part of a \$62 million plant reno-

vation, a bulletin board in the newsroom previewed the paper's new look with tearsheets from papers all over the country. Reporters noticed that many of the pictures seemed to fall into one of three categories: food, fun, or fires. There were lots of cakes and picnic lunches, kites, sailboats, and autumn leaves, and firemen battling three-alarm blazes in the middle of the night.

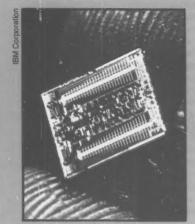
Could the editors of the *Chicago Tribune* parody be right? A newspaper full of pretty shots of pelicans and maple leaves is nice to look at, but it does seem to lose a certain gray eminence. Is color leading newspapers down the path to ever-softer journalism? What happens to the news in a color paper? Is it covered or played differently?

On the morning after a Detroit Lions football game, the *Detroit Free Press* regularly spreads a color photo across the top left side of page one. When the Lions win, says the paper's graphics editor, Sandra White, "We may sell up to 10,000 extra papers on the racks with that color at the top."

At the University of Missouri at Columbia, which has perhaps the top photojournalism department in the country, a course on color was offered last September, for the first continued on page 37



# Journalism And The New Electronics



The steam engine of the 80s: a 64K memory chip, smaller than a human fingernail.

Consumer electronics. It's the industry of the 80's. As such, it has provided thousands of journalists and broadcasters throughout the world with a dynamic source of news and features.

From the cordless phone to the personal computer, from the videodisc to the microcassette recorder, consumer electronics products have captured the imagination and attention of millions of Americans. Utilized as a major source of entertainment, they are also becoming the primary source of information and education for people at home, in school, in business or on the road.

As journalists you have a need to know about the whole new world of consumer electronics. The Electronic Industries Association/Consumer Electronics Group, the national trade association of consumer electronics manufacturers, believes that the best way to learn is by understanding how these products can contribute directly to your professional life—by making you not only more productive but perhaps even better at what you do.

If you would like further information, including our free booklets on audio, video and personal computers, please contact: EIA/Consumer Electronics Group, 2001 Eye Street, N.W., Washington, D.C. 20006 (202/457-4919).

For general information on the 1983 International Summer Consumer Electronics Show, to be held in Chicago, June 5-8, write to: Consumer Electronics Shows, Two Illinois Center, Suite 1607, 233 North Michigan Avenue, Chicago, IL 60601 (312/861-1040). For press credentials, contact the Washington, D.C. office of EIA/CEG as listed above.

ELECTRONIC INDUSTRIES ASSOCIATION/ CONSUMER ELECTRONICS GROUP

# The Electronic Newspaper Is Coming

by Gary Arlen

f all the topics covered in this report, few are higher on the agenda of publishers than videotex, teletext and the electronic publishing opportunities they offer. Videotex and teletext are cousin technologies that marry the capabilities of the computer and the home TV set.

By pushing a few buttons on a keypad, a home viewer can look up sports scores, stock prices, headlines, or sales at the local supermarket. On some systems, a few pushes of the buttons can execute a stock transaction or

buy a bag of groceries.

From the New York Times to the Tiffin (Ohio) Advertiser, from the Los Angeles Times-Mirror Co. to the Hutchinson (Kansas) News, publishers are tiptoeing into expensive videotex and teletext projects.

Their reasons for staking a claim in electronics vary. For some, it is preemptive: Do it before someone else gets into the business. Others are visionary: Prepare for the day print publishing gets too expensive and audiences prefer electronically transmitted information and advertising. Others have operated cable channels or television stations for years, and see this as a natural extension of those businesses.

Videotex is, at present, the more versatile of the new technologies. Because it is transmitted via existing telephone lines or two-way cable channels, it can accommodate vast amounts of data. It can also be fully interactive, so viewers can exchange information with a distant computer to shop or bank from their home

Teletext, in contrast, is generally transmitted as part of a broadcast TV signal. Unless a viewer can connect to the distant information source through some other means, teletext is a one-way service. Homes with a special decoder can snag teletext data from the transmission and display it on their TV screen.

Some publishers are working on

decoders that can store as many as 5.000 "frames" of teletext information at once. For viewing ease, each frame would contain no more than 80 or 100 words. Frames could also contain illustrations. Viewers would then "sort through" the frames using a small keypad on the decoder. Time, Inc., is planning to buy such decoders from Matsushita in Japan, for use in the United States by late 1984.

### What Will Viewers Pay?

Videotex services, on the other hand. can store millions of frames at once on large, centralized computers. The initial U.S. tests - and there have been about three dozen of them - have generated a variety of opinions about what these services will offer and what they can charge viewers. Knight-Ridder, which has been developing its Viewtron videotex system in cooperation with AT&T and others, expects that families will spend up to \$30 per month.

CBS and NBC, which plan to begin national teletext services within the year. hope that users' investments can be kept low (between \$50 and \$100 for the decoder, with no monthly charges) and that advertising will underwrite much of the cost of creating information "frames."

At the other extreme, the industry might develop along lines that require users to pay for every scrap of information they look up. Some information, such as sports scores or news headlines, might go for just a few pennies a peek. More complicated or valuable data, such as business research reports, might cost much more.

The New York Times Information Service, for example, offers a number of online data bases covering general news and business information. They are available to researchers for anywhere from \$65 to \$165 per hour.

A conceptually similar service, Dow Jones News/Retrieval, has been growing vigorously in recent months.

Some 15,000 libraries, corporations and individuals are customers of Lockheed Information Systems' DIALOG and its competitors, which maintain large "data bases" of specialized information that can be contacted through special

terminals or home computers. Most of the data bases are supplied by small publishers with information on everything from business to bee-keeping. Fees range from about \$50 to \$150 per hour of "connection time."

### Legal Issues

The question of who is entitled to operate videotex and teletext services has not been completely resolved. The recent breakup of the Bell System included an agreement that the national phone company would not be able to offer electronic classifieds until 1987, at the earliest. But there is some question about whether or not the court-approved agreement allows the 22 local operating companies to set up electronic advertising services before then.

Newspaper guild leaders are beginning to ask compensation for reporters whose work is revised for use in electronic data bases, just as actors want to share in the financial rewards of cable retransmission of entertainment programs.

### **Programming**

Despite publisher enthusiasm for news, early tests suggest that consumers have a limited interest in getting their information via teletext or videotex. The only exceptions seem to be sports scores, gambling odds, and stock or commodity prices. Transactional services, such as electronic home banking and shopping, are given a greater chance for success.

Development of such services is requiring changes in the way publishers think about information. The design of a readable and attractive "frame" that will encourage readers to "look it up" with their TVs and keypads may take a new kind of journalist and a new breed of publisher.

Teletext and videotex will call for massive investment capital - some estimate the cost to be as much as \$10 billion by 1990. After all, companies in the field are building the electronic equivalent of the Postal Service and the printing industry. Their efforts are, however, lowering the barrier to entry for smaller publishers, and even for freelancers.

Gary Arlen is president of Arlen Communications Inc., a Washington, DC, research and information firm. He edits two monthly newsletters. International Videotex Teletext News and Teleservices Report.

# Secrets Of A Freelance Videotex Writer

by Ken Winslow

f you already use a computer to type your stories, you are reasonably close to joining a new form of publishing. Instead of using the computer to put words onto a paper printout, why not use it to take the place of paper entirely? Videotex and teletext can allow you to do just that.

So far, videotex and teletext cannot compete with the low cost and easy browsing offered by the printed page. Instead, their advantages show up in the areas of fast-breaking, specialized news services and for searching or arranging large amounts of historical data.

CompuServe Information Service 1 and The Source<sup>2</sup> are the leading competitors in providing videotex information to consumers at home. Together they have signed up some 40,000 subscribers, who pay as little as \$5 per hour to use them. After testing in the Chicago area, Keycom Electronic Publishing<sup>3</sup> began its 24-hour Keyfax teletext "magazine" last November as a signal carried in the vertical blanking interval of Ted Turner's cable superstation, WTBS-Atlanta. Any of the 20 million families who

Ken Winslow is a freelance writer from Washington, DC.

subscribe to a cable system that offers WTBS can receive Keyfax by paying about \$20 extra per month for a decoder. For others, the vertical blanking interval remains simply that black band which shows up when the television's vertical hold isn't working.

These and other developing videotex/teletext services need writers (CompuServe calls them "information providers." or IPs). Writers aren't getting rich with the new technology yet, but opportunities are getting better since I first became an IP for CompuServe three vears ago.

Every week I edit the three-section VIDEO INFORMATION service for CompuServe from Washington on my TRS 80 Model I word processing computer. A colleague from Los Angeles has been helping since mid-1982. Together we write five new articles per week for VIDEO EQUIPMENT NEWS, one part of the service, and five articles for VIDEO PROGRAM NEWS. Each article runs six to 9 "frames" of 12 short, 32-character lines each. The third section, PROFES-SIONAL VIDEO NEWS & NOTES, gets one new article per week running between 30 and 50 frames.

We receive a percentage of Com-

puServe's fee when home subscribers "sign on" to read our material. While the royalty return doesn't match what I could earn by spending the same time working for a conventional magazine, it does get me into the action of an emerging field. As weekly use of CompuServe grows, so will the royalties - if, that is. I can keep subscribers interested in what I write.

Writing in the first-person, using a candid, chatty style seems to work best. Because subscribers can't easily "browse" through the articles in my service. I provide a list of short. 30character titles. Selecting one of the titles gives the subscriber a summary or "tickler" sentence at the beginning of the first frame. CompuServe makes a special effort to stimulate reader feedback with games and room for electronic "letters to the editor." We often use the letters as centerpieces for new articles, in fact,

- 1. CompuServe, 5000 Arlington Centre Blvd., PO Box 20212, Columbus, OH 43220
- 2. The Source, 1616 Anderson Rd., McLean, VA 22102
- 3. Keycom Electronic Publishing, Schaumburg Corporate Center, 1501 Woodfield Rd., Suite 110 West, Schaumburg, IL 60195

# The Electronic Notebook

by Mark Andrews

he notepad and pencil have gone electronic. Pocket-size cassette recorders are being used by growing numbers of journalists these days. It's not difficult to understand why. Even if they continue to take notes too, the tape recorder can be used to check accuracy - and a quote on tape is difficult for a source to deny

The smallest recorders on the market today are less than an inch thick and weigh only a few ounces. They use MC-60 or MC-90 microcassettes that are less than a third the physical size of standard cassette tapes. But they can record continuously for up to 90 minutes on a side. And they have better sound

Mark Andrews is a syndicated columnist who writes on consumer electronics.

quality than many larger machines did only a few years ago. Well-made units with built-in mikes are sold by Panasonic. Olympus, Sony and others for less

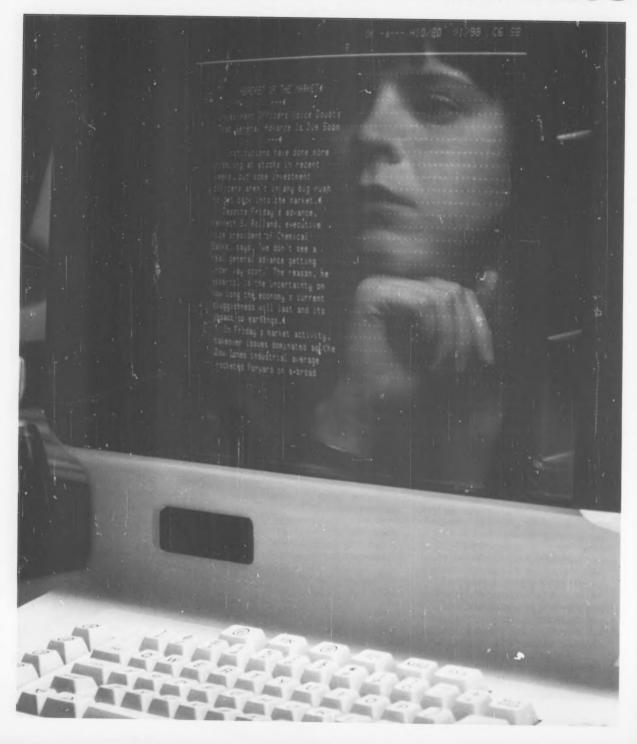
You say it's too time-consuming to play interviews back? That listening at normal speed is such drudgery it doesn't

San Francisco-based VSC Corporation has a solution: Its

portable Soundpacer model can play back standard tape cassettes at up to twice their normal speed without changing the pitch of the sound. When you've found a segment you're interested in, slow it down to less-than-normal speed for easy typing. The machine is larger than a normal tape recorder, though: 6 inches by 10 inches, and two inches deep. It weighs more than two pounds and carries a suggested price of \$199.



# How Dow Jones The Standard Of Excellence



# Is Pioneering In Electronic Publishing

This is a story of pioneering success in a new field of journalism. A field so new it still will be emerging and evolving many years into the future.

While many companies are experimenting, Dow Jones has moved boldly into interactive electronic publishing.

Today, Dow Jones News/Retrieval® is being delivered to more than 60,000 terminals, personal computers and communicating word processors. Directly into offices and homes of stock brokers, personal investors, corporate managers and, increasingly, general readers. This base makes News/Retrieval the largest computerized news-on-demand service in the world.

# Old-Fashioned Principles For A Futuristic Service

A major factor in Dow Jones' success in this new field is a foundation of sound, old-fashioned journalistic principles.

Charged with the responsibility for putting these principles into practice is Richard J. Levine, who became Editorial Director of Data Base Publishing for Dow Jones after 14 years as a correspondent in The Wall Street Journal's Washington Bureau.



# A New Publication Without Newsprint

"Foremost in my mind was the development of a service that responds to the information needs of its subscribers and reflects the high standards of <u>The Wall Street Journal</u>," Mr. Levine says. "That meant it had to be timely, reliable, authoritative, useful and serve real needs. We approached the task as if we were starting a new publication, only without newsprint."

While other services were adding data bases as fast as possible, Dow Jones News/Retrieval went down a different path.

# Not The Biggest-Just The Best

"We never set out to be the biggest in terms of data bases. What we did set out to be was the best—the pre-eminent electronic publisher of business and financial information.

"But early on we recognized that the storage capacity of these systems was so vast that no single publisher could possibly supply enough quality information."

The decision was made to supplement Dow Jones' own business and financial news with high-quality news and information from other publishers.

# Tough Standards And No Rehash

"We've been very selective," Mr. Levine says. "Though we've reviewed hundreds of proposals for data bases in the last two and a half years, we've added only 17 to the original three—Dow Jones News, current and historical stock quotes."

This insistence on quality goes beyond the selection process. "We didn't want our material simply to rehash what's available in print. If we cannot add value by delivering news and information electronically, we don't do it.

"Adding value sometimes means reformatting. More often it requires heavy editing or rewriting. And, on occasion, we have created entirely new editorial services from scratch. All this requires a heavy investment in people. We're fortunate to have a professional editorial staff of 22 who are pioneering everyday."

### The Service Broadens

New services are constantly being developed and put on-line. Complementary data bases like The Wall Street Journal Highlights Online, corporate reports to the Securities & Exchange Commission, detailed company financial statistics and economic forecasts are just a few that have been added to the core service. Brokerage house reports, commodities quotes, airline schedules and more are coming.

# **Interests Beyond Business**

As it matures, News/Retrieval is broadening its scope. "While we won't forget our basic strength, we recognize that our subscribers have interests beyond business," Mr. Levine says. To address these interests, News/Retrieval now offers an electronic shop-at-home service, the full 20-volume Academic American Encyclopedia, movie reviews, and constantly updated general news, sports and weather. Historical movie reviews, a guide to colleges and other general interest services are being developed.

"There's a real sense of doing something important here," Mr. Levine says. "I call it the democratization of information. We're able to give people ready access to a huge body of knowledge."

# Changing The Way People Live And Learn

This sense of excitement has fashioned a unique marriage of two unlikely partners—journalists and computer specialists. "We learned quickly that no one has a monopoly on wisdom in working with this new medium. One of our greatest assets is a group of journalists and computer specialists who have learned to understand one another and work together toward a common goal.

"We're all excited because we see an important opportunity to change the way people live and learn," Mr. Levine stresses.

The pioneering continues.

Dow Jones News/Retrieval is an excellent reference source for journalists. For more information call toll free

1-800-345-8500, Ext. 49 (Canada, Alaska & Foreign call 1-215-789-7008, Ext. 49)



Dow Jones News/Retrieval is a registered trademark of Dow Jones & Company, Inc.

# **Portable Computers And Terminals**

by Glenn A. Hart

any reporters working far from their papers' city rooms have become familiar with portable terminals. Using them, journalists can send copy over a phone line as they type it. On many models, a built-in printer, using heat-sensitive paper, lets them keep track of what they've sent.

Now these terminals are being supplanted by smaller, more reliable, and in some cases lighter, less expensive units. The IXO Telecomputing System, for instance, is a hand-held terminal with a built-in modem that can be plugged into a standard "modular" telephone jack. It lacks a printer, but is only a third the price of the commonly used Texas Instruments Silent 700 or CDI Miniterm.

Some of the new designs allow reporters to edit their articles, store them on a tape or magnetic disk, and send them in one quick burst to their publisher's automated typesetting equipment. Perhaps the best known of the new devices is the Sony Typecorder. This battery-powered unit has a full keyboard. a small display screen and a built-in microcassette deck for storing text or recording voice dictation. It measures 81/2 by 11 inches and costs about \$1,000. The Typecorder's small screen is hard to get used to, however. It displays only 40 characters at a time on one line. Type the 41st letter and the first 40 disappear all at once, instead of "scrolling" across the

Epson has recently introduced its HX-20, a similar-size machine with a built-in printer about as wide as a cash register tape, and a four-line display screen that does scroll — but the screen is only 20 characters wide. The price is about \$800, and word processing is expected to be available this spring. A microcassette drive and interfaces that allow the HX-20 to be hooked into a phone line are extra.

The HX-20 can be expanded into a full-fledged computer, complete with disk drive, large TV monitor and

Glenn Hart is a consultant to Frank Barth Inc., an advertising/public relations firm specializing in consumer electronics. He is contributing editor to many computer publications. standard-size printer. This blurs the distinction between simple "terminals" and "computers."

The portable computer was pioneered in the United States by Adam Osborne, a former writer and publisher. His heavily advertised Osborne 1 weighs almost 25 pounds, but it does fit (barely) under a standard airline seat - the modern-day standard for portability, it seems. The basic \$1,795 version has two disk drives, a screen measuring five inches diagonally, and more than \$1,000 worth of software, including the popular Wordstar word processing program. With a \$200 modem it can be used as a "dumb" terminal to transmit text over a phone line as you type it. For another \$100, you can buy "smart terminal" software that allows you to type and edit text with Wordstar, store it on a disk, and transmit it all at once.

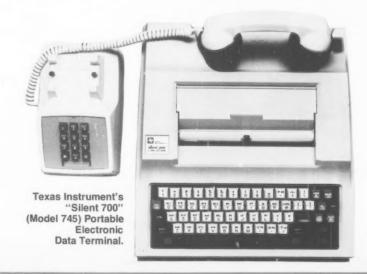
Many writers say they have gotten used to the small screen and the fact it displays lines only 52 characters wide (type a wider line and it scrolls automatically to keep the new text in front of you). Adding a "chip" to display 80-character lines, and a full-size external TV screen will increase the cost about \$300.

Other manufacturers have sought to "improve" upon the Osborne 1. The KayPro II, also selling for \$1,795, comes with similar software and a larger screen that displays 80-character lines. Like the Osborne, it can be used as a "dumb" terminal. Or it can be upgraded with modem and additional software to transmit edited text. The KayPro is not as widely available as the Osborne, however, and some users have complained that the KayPro's operating instructions are not as understandable as the Osborne's.

Other portables — with features similar to large desktop computers and word processors — include the Digital Microsystems Fox, the Otrona Attache (very high quality, but \$3,995 list), and several new portable computers compatible with the fast-selling IBM Personal Computer, including the Hyperion and the Compag.

Far less expensive — but difficult to use as text terminals — are the handheld Radio Shack PC-1, the identical Sharp 1211 (under \$1150 each), the Radio Shack PC-2/Sharp 1500 (they have larger memories), and the Panasonic/Quasar "Link." The Panasonic unit is hardest to type on, but easiest to hook into a modem for transmitting text. They could be used in an emergency, however.

The next year or so should see many new portable models, along with lightweight, less expensive printers. They may seem like luxuries now, but they're destined to become commonplace tools for journalists in the next few years.



# Typing Onto Television: The Wonders Of Word Processing

by Ivan Berger

he manual typewriter has been the workhorse of the journalistic profession for almost a century. But, like the workhorse, more and more of them are being put out to pasture these days.

Even the electric typewriter's days seem numbered.

Their replacement? The mysterious word processor, which has about as much in common with a manual typewriter as a new Porsche 928S has with the old gray mare. Like sportscars, word processors are expensive (\$2,500 and up) and complex. An error on a typewriter can ruin a page. An error on a word processor can destroy an entire manuscript. Nevertheless, word processors are the current rage among freelancers. Perhaps a quarter of the professionals I know have them — including one blind writer whose machine calls out the letters as he types them in.

For the affluent few, it's a way of saving labor. For the rest of us, it's a way to increase output without sacrificing quality. With a word processor, your words aren't printed on a little screen. They merely float there. You can change them, add to them, correct their spelling, move blocks of them around.

Take the simple act of typing in new text: On a typewriter, you must keep an ear open for the end-of-line bell, watch for a convenient place to break a new line, and wait as the carriage returns. On a word processor, you simply keep typing. If a word grows too long to fit onto the end of a line, it "wraps around" to start a new line. If you make an error, backspace and type over it. If you leave something out, go back and put it in. If you delete something, the other words flow back into the hole you've left.

Those are the basics. Most word processors add fancy touches. Most let you exchange blocks of text or move them around. Some let you transpose individual words, or substitute one word for another all the way through a text. If you want to change a character's name,

this "global replace" feature will replace every "Shirley" with a "LaVerne." A few programs, such as *Perfect Writer*, can automatically index your text and insert footnotes at the bottom of the proper pages, or check your spelling.

In addition to manuscript preparation, many word processors can be used to make personalized form letters from one master text and a name and address file. Some even type the envelope or mailing label.

With appropriate printers you can run portions of the text in expanded or condensed type, boldface, or italics. Not all word processors can show you on the screen exactly how a typed document will look, though.

### Picking a Program

The more features a word processing program offers, the more commands there are to remember. Some simple programs, like Select are popular because they are easy to use - even though they can't do all the things Wordstar can do. Even Select is still far more versatile than a typewriter, though. In general, home computers used for word processing require writers to memorize more commands than they would have to if they were using a "dedicated" word processor such as a Wang or Lanier. The dedicated machines have special "function keys" for users to push. On the other hand, home computers are typically half the price of dedicated word processors. And many popular word processing programs, such as SuperScripsit for the Radio Shack TRS 80, will display instructions for you if you press the "Help" command key.

Just about any home computer equipped to run on the popular CP/M system can be used with Wordstar, Perfect Writer or Select. Scripsit and SuperScripsit will only run on Radio Shack machines, however. And Radio Shack's Model I and Model III computers cannot be used with programs based on CP/M, although the larger Model II and the new Model 12 can be. The popular Apple II and Apple III can also be con-

verted to CP/M, by buying an extra circuit board for about \$250.

Word processing programs are available for the Apple without the conversion, but many typists say they are not as versatile and they are more difficult to learn. The best advice: Go to your local computer store and test as many word processing combinations as you can before plunking down your hard-earned cash.

### **Printers**

Printers are another area of controversy. Letter-quality printers that use a typewriter ball or a daisy wheel are expensive (the lowest price is about \$600 for a Smith-Corona TP-1 on sale; faster, more versatile units cost as much as \$2,500). They are also slower and noisier than dot matrix printers, which cost as little as \$400.

My own system is a TRS 80 Model III with two built-in disk drives (\$2,300) and an Epson MX-80 dot matrix printer. My old Radio Shack *Scripsit* program isn't as versatile as the newer *SuperScripsit*, but at \$100 it's only half the price.

Just as there is no "perfect" typewriter for all people, there is no perfect word processing system. If you wait for one, the cost of programs and computers will come down. And they'll acquire some of the extra features you might want. But you will have denied yourself the benefits of word processing in the meantime.

### Justifying the Cost

Whether or not the new technology pays, of course, depends on the amount of time you spend at the typewriter now. As a full-time freelancer, I found my \$3,000 system paid for itself in a year. Now that I freelance only part of the time, however, the payback would take longer. Nevertheless, I'm checking out SuperScripsit and ABC Sales' Lazy Writer now. And I hope to add a daisy wheel printer in a year or two. That's the real danger of word processing. There's always something new coming along to add to your system!

Ivan Berger is technical editor of Audio Magazine. He's been writing about home electronics since 1962.

# inside story:

inside story

A new kind of reporter from Inside Story is keeping track of news

coverage. He's Hodding Carter. His cameras are there to capture something different how well the press is covering a story.

Made possible by a grant from General Electric, Inside Story is the news program that analyzes news coverage. Each week it features a major current event or theme and examines how the press treated the topic.



Photo by John Neubauer

Hodding Carter, anchorman and chief correspondent, is a former Assistant Secretary of State, newspaper reporter and editor. His experience gives him the critical eye to keep an eye on the news.

Keep informed on your major sources of information.

Inside Story reports from inside the press.



We bring good things to life.

time in the school's history. Ken Kobre, the department's new director, says, "People like color pictures better [than black and white]. Color is more natural." But journalists, he adds, should be wary: papers can fall into the trap of allowing the use of a color picture on the front page to dictate the layout.

A couple of years ago, the San Diego *Tribune* changed its policy of running color on the front page every day and left the choice up to the editors' discretion. Being locked into page-one color, says Fred Gates, the *Tribune*'s picture editor, can give papers "a lot of happy color and pretty weather color, which doesn't always relate to the news." Recalling the paper's addiction to color for color's sake, he adds: "God help us if we didn't have a sunset or a jogger. It's a syndrome and it took us a long time to get away from it."

The *Tribune* still emphasizes page-one color, but it is more often used with news now. Stand-alone feature pictures have been cut back, and more front-page local news stories are being illustrated with color.

A reporter at *The Register* in Orange County, California, says she feels color may sometimes be a deciding factor in whether a good story is played on page one or on the second front (where the paper runs color news photos and graphics), or whether it runs inside on A-3, for example. "I know of one reporter who was always coming up with color art," says Jan Norman, who covers higher education for *The Register*, "because he felt his stories had a better chance of ending up on page one or the metro page."

A staff writer at *The Record* in Bergen County, New Jersey, says that there is strong competition among regional reporters to get on the front page of the paper's local section. "The editors tell us that if we don't put in color-photo assignments," this reporter says, "our stories won't get as good play." A story about a local tropical-fish importer, for example, was given more than a quarter of *The Record*'s second front one day last fall. Much of that space was taken up by a four-column photo of the blue-and-yellow occupants of one of the importer's tanks.

Like many papers using color for the first time, says *Record* art editor Bill Newton, *The Record* wants to show off. "We're running too much color now," Newton says. "We're trying to attract advertisers, so we're showcasing it." Newton believes that the paper's use of color will ease up in the future: "We don't want to become a comic book."

In Florida, some newspapers have been using color for more than fifteen years — suburban papers that started small, grew rapidly, and switched to offset years ago. Those papers are considered the deans of editorial color.

"I'm competing against other newspapers, television, and boredom," observes Andrew Barnes, managing editor of the St. Petersburg Times. "Color is one of the best tools I have." Color can soften up the news, he adds; on the other hand, color graphs and charts, which the paper uses regularly, can also make a complicated story easier to understand. "We use computer-designed graphics for census material, unemployment figures, and other data," says Barnes. "They communicate. They change the numbers to patterns and trends."

A former feature editor at a large suburban daily, who prefers not to be identified by name, believes, however, that color tends to result in too many "happy stories." "The stories that lend themselves to color are fluff," she says. "The more issue-oriented stories don't lend themselves to it. Would a paper run a huge color shot of a battered child? Those kinds of stories tend to get played down or not assigned."

Color can make editors think too readily in visual terms, she adds. "It's the same as TV: it's not a story if it doesn't have good footage." She recalls a story she edited on the ritual of the Japanese tea ceremony. The participants wore the traditional dark kimonos, but the photographer persuaded them to switch to red kimonos to make the accompanying picture more colorful.

here's nothing wrong with thinking visually, however, so long as editors keep in mind that color can work for hard news as well as soft. Sandra White of the Detroit Free Press contends that serious subjects can be illustrated in color without resorting to the sensational. Two years ago, Free Press photographer Taro Yamasaki took photographs for an assignment at Michigan's Jackson prison in both black-and-white and color. He wasn't sure which would work better.

"The color wowed us," White recalls. "He caught the eerie yellow light of the corridors. One inmate had decorated his cell with one red light bulb. They were very striking photos." The series won Yamasaki the 1981 Pulitzer Prize for feature photography.

Technological advances in processing color, particularly the use of laser scanners to make four-color separations, are shortening the time it takes to get color photos of breaking news into the paper. When computerized scanners are used, a color picture can be ready to go onto the press a little over two hours after it is shot, editors say. At *USA Today*, which has state-of-the-art reproduction equipment, the process takes even less time. Color separation is completed at the paper's headquarters in Arlington, Virginia, and page negatives are then beamed by satellite to printing sites around the country. In a few years, photography editors predict, electronic cameras, using microchips instead of film, will further simplify computerized color processing and printing.

"It's been said," boasts Frank Savino, vice president for marketing at the Bergen *Record*, "that by the year 2,000, the printed newspaper will be so colorful that a black-and-white page will seem as outdated then as black-and-white television does today."

Meanwhile, like anything else, color is a tool that can be used or misused. When it's overdone, it can busy up a page, call attention to itself, take away from the news, and, in the words of James Squires, editor of the *Chicago Tribune*, "look like a Hawaiian shirt."

But when it's done right, editors say, you can't beat it. "On some days, our first assignment is something like shooting the poinsettias at the local arboretum," says Sandra White at the Free Press. "But newsy color is there if you look for it. It takes a commitment."

# The counterpunch interview

How TV reporters, facing press-savvy heavyweights, can stop looking like patsies

by MITCHELL STEPHENS and ELIOT FRANKEL

he face of the chairman of General Motors, Roger Smith, fills the screen. He looks about as agile and articulate as a 1973 Chevrolet station wagon. The camera changes and there's Ted Koppel, the host of the program, ABC's Nightline, and one of the sharpest inquisitors on television. Tonight Koppel seems to be pulling no punches: "Mr. Smith, excuse me, we've been hearing that for twenty years, twenty-five years. Every single year - it's better, it's new, it's different, it's super, it's extravagant, it's wonderful, it's cheaper, it's economical. . . . Why should they believe you this time around?"

This appears to be the sort of mismatch that leads to calls for the abolition of the sport. But somehow Smith, though he seems a plodder, has managed to sidestep the question: "... that's why we want to get them into the cars to see. We recognize that we can't get them out of the competition for just an equal car, and this time we really do have a better car."

And now Smith is counterpunching and scoring with flurries of unanswered points. Before the short interview is over, he has taken swings at "noncompetitive wages," "excess regulatory burdens," and unfair foreign competition. Smith has also managed to plug his company's new lines and even promote an upcoming "super sweepstake" GM will be running. Though Koppel had opened the show with some unemployed

auto workers, the interview ends with his barely having laid a glove on the leader of an industry that, has spent the last few years clinging to the ropes.

It was the interviewer, not the interviewee, who seemed overmatched in the end. Winner: General Motors.

Businesses have been winning broadcast confrontations like this with some regularity ever since they began to spend real money training for them. To prepare executives like Smith for bouts with Ted, Phil, Bryant, David, Barbara, Robin, Mike, Morley, Harry, Ed, and their counterparts at the local stations, corporations now hire, at the usual seductive salaries, platoons of professional television trainers - including some former broadcast journalists, former broadcast journalism professors, and even some working reporters and television interviewers. Jack Hilton. who claims his firm has taught the ways of television to executives at 305 of the Fortune 500 companies, estimates that businesses now spend up to a quarter of a billion dollars a year to prepare executives to shine under the lights.

Reporters who interview graduates of these workshops and coaching sessions appear seriously outgunned by executives who have learned at the feet of moonlighting and lapsed journalists how to obfuscate, evade questions, refuse comment without appearing to refuse comment, and gobble up gobs of air time with their slogans and puffery.

Certainly every appearance by a business person on an interview program is not war. Often television reporters are just looking for well-spoken interviewees, whose socks stay up and whose feet stay out of their mouths, to explain and argue their company's position. Perhaps that is all Koppel wanted from Smith. But if interviewers are occasionally to do more than simply provide air time for business's new walking, talking press releases, they are going to have to learn to hold their own with these pre-programmed executives who come marching out of their training camps into the studio. Reporters whether they're working on those new "magazine" shows, which have suddenly sprung up on stations large and small, or on more traditional news forums or newscasts — may need some training, too, if they are to penetrate this corporate densepack.

So here, interviewers, is a quick course in fighting back, some countermoves that may help restore the balance to your program:

☐ Don't get trapped in a love-in. Hilton advises all his clients that their first job is to be liked by the audience. They want to be liked; you want to be liked. The resulting lovefests have been known to embarrass even the camera operators.

Bear in mind that business people can no longer be counted on to reveal themselves on camera. The job of many chief executive officers, as they struggle to turn themselves into some combination of Cary Grant and Demosthenes, now includes hours spent with videotape machines practicing proper body language and miming that concerned look. (Corporations have not yet followed the country's lead in hiring an actor as CEO to save training time.) Any venality or ruthlessness your guests may in fact possess they have learned to leave in the makeup room. If their high-priced trainers have done a halfway decent job, these executives are going to produce a friendly, reasonable-sounding argument on all the controversies in which their firms are involved.

s a seeker of truth, it is your job to try to challenge their arguments. Why shouldn't you furrow your eyebrows, get sarcastic, and interrupt once in a while? Better we have a few more ersatz Mike Wallaces than more Mery Griffins.

It may help to think of yourself as a reporter, not a host. Despite the plastic plants and vinyl easy chairs, this is not your living room.

☐ Bone up. Television-trained executives are like students who have crammed for an exam. Every time they open their mouths a few impressive-sounding, if irrelevant, statistics are likely to spill out. If you have not done enough of your homework to be able at least to put these facts in perspective,

Mitchell Stephens is the author of Broadcast News. Eliot Frankel is a former executive producer with NBC News. Both teach journalism at New York University. you might as well just give the executive the twenty-two minutes to make a speech.

Television trainers are quick to assure business people that the interviewers they will face often have little background for their jobs and little time to prepare for their shows. "The chances of your being embarrassed by the fine points of the interviewer's knowledgeable questions are slim, indeed," Hilton advises his clients.

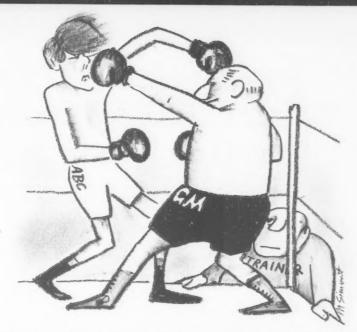
Wouldn't it be nice to surprise them once in a while?

□ Burn their bridges. The ''bridge'' is the heart of the new science of being interviewed, though in essence it is just a new name for an old trick: changing the subject. Well-schooled executives simply bridge from an embarrassing subject raised in a question to a comfortable subject the questioner somehow neglected to bring up. You ask about pollution in town; they talk about the jobs their plants provide. You ask about jobs lost through plant shutdowns; they talk about how much they love the town.

There is nothing like a stylish bridge to make a "consultant in corporate telecommunication" swoon. A few of these galloping transitions and you won't recognize your own interview.

There are two strategies for ensuring some correlation between answer and question. The first is simply to preface a question with a phrase designed to make a change of subject embarrassing: "I wish you would focus for a moment on ... " may work. The interviewer's second alternative is to bridge back: "That's very interesting, but I'm still curious how you would answer my question. . . . " A skillfully played interview may contain more bridges away and back than the island of Manhattan. ☐ Listen. Though there is always the risk of losing your place on the cue cards, it can occasionally be to your advantage to pay attention to what the guest is saying.

Executives have been taught to pepper their answers with slogans and prefabricated phrases — "noncompetitive wages," for example, or "excess regulatory burdens." The trainers call this "labeling." The attentive interviewer will catch and question these labels before they have had a chance to settle into viewers' minds. A "What do you mean



by that?" judiciously interjected every now and again may nudge executives away from their cleverly packaged thoughts and into something approaching a newsworthy response.

Be especially alert when executives "label" the news value of their own answers with such verbal exclamation points as "The most important thing is . . ." or "The key issue here is . . ." The purpose of these little introductions is to highlight the statements on which the interviewee wants the audience to focus and to help you decide what statements to select if you have to edit the interview for later broadcast. Ask: "Why do you believe that's so important?" You may discover you don't agree.

It's also wise to pay close attention to what interviewees say just before the commercial break. Don't be surprised if they come out with something staggering when all you can say is, "We'll be right back." Guests can be trained to read the floor manager's hand signals, too, and they are betting you will neglect to return to the subject when the red light goes on again.

□ Watch for turning tables. Executives have been taught to politely seize control of the interview. They are not above slithering out of a tight spot by turning your questions back against you: "What about high salaries in *television?*" "How many unemployed people do *you* know personally?"

Assume that your guests have spent hours practicing in a studio with someone role-playing you. To avoid embarrassment, you should also spend some time anticipating where your questions and their answers will lead. A quick inventory of your own glass house may also be prudent.

☐ A last resort. If none of the above has succeeded in denting the polished surface of the business person's performance, we suggest that, before you concede defeat and go out to lunch with the winner, you ask a closing question: "Who trained you for this interview and how much did that training cost?"

ne final note: We know of few television trainers who do pro bono work. This training goes to those who can afford it: corporations and politicians, of course; perhaps some labor unions and pressure groups with hefty public relations budgets, too. But the members of a community group, protesting a mammoth corporation's plan to excrete potential toxins near their backyards, will have to make their case on television the old-fashioned way: unprepared and unrehearsed.

We don't suggest holding their hands or holding back the tough questions. But be aware that, unlike their corporate antagonists, these people have not been coached to make major points in catchy, thirty-second bursts. It would be nice if that were not held against them.

# Jong Seh Lee came here to learn city planning. We think he's learning a whole lot more.



For Jong Seh Lee, the shortest path between his home in Seoul, Korea and his chosen career went through the University of Pennsylvania, in Philadelphia.

There, he's pursuing graduate studies in urban engineering with some of the world's foremost authorities on the subject.

For Jong Seh Lee, studying in this country was a long-cherished dream. And making it possible is an ITT International Fellowship.

Jong Seh Lee was one of 51 Fellows last year—half of them foreign graduates who came here to study, the other half Americans who went abroad.

Since this innovative fellowship program began nine years ago, over 500 young men and women have been helped along in their careers, which have ranged from teaching of history to the engineering of modern architecture.

To these gifted youngsters, ITT Fellowships offered a unique opportunity to learn more about their chosen fields.

But to us, their ITT Fellowships have always had still another purpose: to give some of the world's future leaders an opportunity to learn something about Americans.

And equally important, Americans about them.

The best ideas are the ideas that help people.

# Hi-tech news: the state of the art

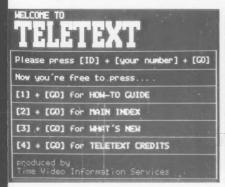
The pioneers of videotex are learning to package news for the home screen. What goes into the package?

by LAURENCE ZUCKERMAN

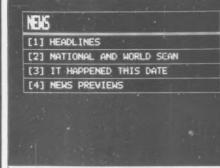
national, regional, and local news, the sports scores, the science news, the community bulletin board announcements, and the local weather forecast, all in less than seven minutes.

And so it goes throughout the day. Daughter Ann and son Joe bound down the stairs before school, stopping to check their particular interests on the terminal. Home from school, they look for messages from friends, order tickets to a rock concert, or skim the local TV

the world of two-way, or "interactive," home-information systems. Until now, news and information have either been published or broadcast. But the silicon chip and the attendant drop in the price of computer storage have encouraged a blending of the two modes: that is, the distribution of text and graphics from a central computer for display on a television screen. Although electronic publishing has been developing for some time in the form of specialized data







Screen 1

Screen 2

Screen 3

t 7:15 on an average weekday morning, Ann Harvey, a stockbroker who lives with her family in a fashionable suburb of New York and commutes by car daily to Wall Street, sits with her morning coffee and switches on a videotex terminal. After scanning the world and national headlines, she punches up the latest business news, interest and exchange rates, Amex market values, the New York Stock Exchange composite, the economic indicators, then quickly checks the local weather forecast and traffic report. After five minutes at the machine, she switches it off and gets ready for

Fifteen minutes later, her husband, Peter Harvey, a pediatrician with an office attached to the Harvey home, sits before the machine taking in the world, listings. Home from work, Dr. and Mrs. Harvey order groceries and theater tickets and call up favorite recipes. The machine is used right up until the Harveys turn in for the night, perhaps stopping first to glance at the next day's weather forecast.

The Harveys are, of course, fictional. Their busy schedule, a creation of the public relations department of CBS Inc., is intended to demonstrate the varied uses of the company's two-way joint electronic publishing experiment with AT&T. One hundred households in the "upscale" community of Ridgewood, New Jersey, twenty-five miles from New York City, were equipped with videotex terminals last fall so that CBS and AT&T could test the commercial and technological viability of providing a vast array of information on demand via telephone lines.

The CBS/AT&T experiment is just one of a number of expensive forays into

The sequence of screens on this and the following page shows how a subscriber to Time Inc.'s teletext service might have appeased—or at least taken the edge off—his appetite for Washington news last January 20. After switching on the service (screen 1), he would have punched the ''I' button on his keypad to call up the index on his TV screen, punched ''I' again for 'news' (screen 3), and punched it once again to get the day's headlines (see next page).

bases primarily for business use, such as Mead Data Central's Lexis and Nexis and The New York Times Information Service, in the past four years a broader, more consumer-oriented form, featuring snappy graphics and known as videotex, has changed from a futuristic fantasy into a serious business.

While the first rudimentary interactive services are just beginning to be offered

Laurence Zuckerman is managing editor of View magazine.

to the public (and are none too cheap), media giants like Knight-Ridder, Times Mirror, Time Inc., Taft Broadcasting, CBS, and NBC are continuing to develop, or will soon be unveiling, services that transmit information into the home either by telephone or cable, or piggybacked on a broadcast television signal.

The result is that a new mass medium is emerging in America. Research reports and consultants variously estimate that by the year 2,000 from 7 to 40 percent of the population will be using some form of videotex. That prospect not only raises a host of regulatory and legal questions having to do with technical standards, copyright protection, privacy, and First Amendment rights; it also poses a challenge to the

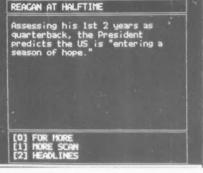
teletext is one-way like broadcast television. Both types of service were first introduced to the public in Britain, in 1979, and it soon became clear that two-way videotex appealed primarily to businesses, while the less elaborate — and less expensive — teletext was more popular with consumers.

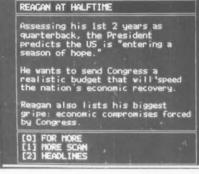
Proponents of electronic publishing in this country are in disagreement over which delivery system is likely to prove more attractive to consumers. While CBS, Knight-Ridder, and Times Mirror have put their money on the larger-capacity, fully interactive videotex, others, such as Taft Broadcasting, have chosen the more limited British teletext. Somewhat confusingly, all tend to use the same generic term — videotex — to describe their systems. And all see

group. The study concluded that news and information, though at first an appealing novelty, eventually became the least used portion of the service, never equaling the most popular feature: games.

Although the results reassured many AP members who feared that videotex might cut deeply into newspaper readership (in the course of the experiment TV viewing actually dropped, while newspaper reading held steady), the test itself has come in for severe criticism from some developers of videotex services. "CompuServe was not an electronic newspaper," says John Woolley, editor of Knight-Ridder's three-year-old videotex experiment, Viewtron. Woolley points out that the participating newspapers made no effort to tailor their







Screen 4

Screen 5

Screen 6

editors, writers, and graphic designers who will shape the new medium: how can news and information be most attractively processed for people who will be reading it off a video screen?

### Testing, testing

There are two systems by which news and information are channeled into homes and offices. In one system, videotex, the viewer is directly connected to a central computer via a home terminal permitting him to call up or send a theoretically unlimited amount of information. The other system is called teletext. This offers the viewer a much narrower choice of information and services, which are delivered to him via a conventional television signal and decoded by a relatively simple device linked to his television set. Simply put, videotex is two-way like a telephone and

videotex — whether of the one-way or two-way variety — as a tool for modern living, a means to receive news and life-style information personally tailored to individual needs, and, in some cases, to shop, bank, send and receive electronic mail, and keep track of your stock portfolio at home. All fast and easy.

Last October, The Associated Press released the results of a two-year test of electronic publishing that involved eleven of its member newspapers and CompuServe, a computer data-base network with headquarters in Columbus, Ohio. In the test, electronic versions of each newspaper, including *The New York Times, The Washington Post*, and the *Los Angeles Times*, along with access to video games, shopping services, and a rich store of assorted information, were offered to CompuServe's paying subscribers and to a special test

content to the new medium. Furthermore, a cumbersome indexing system made it hard for viewers to get at the information, articles were updated only once a day, and the service itself cost too much. "It's difficult to figure out what the lessons were," he concludes. The CompuServe report itself admitted that the design of the service did not "measure up to consumer expectation."

In many ways the test was a throwback to the first, primitive notion of an electronic newspaper. News stories were simply fed into a computer and scrolled up the home screen while the viewer (or "user," to employ a term borrowed from computer vernacular and popular in the videotex business) strained to read it. Since then, videotex editors have used market research, experience, and common sense to try to develop more sophisticated ways of adapting information, including hard news, to the exigencies of the small screen. "The willingness of people to use videotex obviously depends on how capable we are at making an appealing editorial product," says Richard Gingras, the creator and editor of *Now!*, an electronically delivered newsmagazine that was part of a 1980 teletext trial by KCET-TV, the PBS affiliate in Los Angeles.

Gingras's work in designing Now! was one of the earliest American efforts to take into account both the technical 'and human factors which are pertinent to packaging information,' meaning that the newsmagazine had to be easy to 'operate' and comfortable to read. Since one videotex page (sometimes referred to as a 'screen') with a small

Television and Communications, a major cable-system operator, Time is spending a large, though undisclosed, sum on its new electronic publishing subsidiary. Called Time Video Information Services, it opened its doors in 1981.

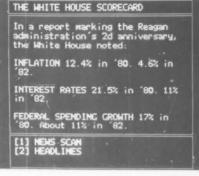
A Consumer Communications Center (affectionately known as "the microcellar") was set up in the basement of the Time-Life Building in Manhattan in the fall of 1981 to try out various editorial designs on consumer test panels and "focus groups." What Time researchers found is that electronic text does not lend itself to intensive reading. Rather, it is a "dip-in" service that people will turn to in order to fill specific needs. To sell, the research concluded, the information must be pertinent, entertaining,

what Pfister considers to be the expense and technological uncertainty of a telephone-based two-way system, but allows for a much larger information capacity than other one-way services that utilize only a partial channel.

By the fall of 1982, Time's new service was being delivered via satellite to the first of 400 test homes in Orlando, Florida, and San Diego. Operating agreements with newspapers in both cities provide for local news and information to be mixed with the national feed to furnish what Sider refers to as a "seamless service."

Although Pfister boldly promises that videotex will provide "the immediacy of broadcast and the control and depth of print," the temperate, bespectacled Sider is more conservative: "It's still







Screen 7

Screen 8

Scroen 9

graphic can hold only about sixty-five words that are not easy to read to begin with, Now! stressed tight writing and a 'readable' layout using contrasts of colors and graphics to highlight the text. Gingras says his goal was to indulge the reader's existing 'information habits' while molding them to the new medium. 'Many have made the mistake of not thinking of videotex as a new medium,' he says.

### Time Inc.: gung ho & guesswork

Although videotex prototypes differ in the variety of information and services they offer, one good way to gain an insight into how that medium is likely to develop is to take a look at Time Inc.'s elaborate videotex venture. Marshaling the expertise it has gained as owner of Home Box Office, the nation's largest pay-TV network, and of American

easy to get at, current, and — above all — useful. "Our service is content-driven," says Larry Pfister, vice president of TVIS, in a veiled reference to others who he thinks have relied too heavily on the technological wonders of the new medium. "We're trying to identify what appeals to consumers; we're trying to sell it to the public."

With the research results in hand, and peppering his "edit team" with zippy memos, Don Sider, a veteran of *Time* magazine and *Money*, who was made the project's managing editor, set out to create the prototype service. Perhaps because of Time Inc.'s already strong links with cable operators, and its experience in delivering programs nationally by satellite, TVIS's planners decided to create a one-way service distributed to cable-TV subscribers using a full broadcast television channel. This avoids

After scanning the headlines (screen 4), a subscriber might have pushed button "2," bringing onto his TV screen the lead of the Reagan story (screen 5). Pushing the "0" button for "more" would have filled up the screen with two more paragraphs (screen 6); hitting the same button again would have produced the remaining three paragraphs of the story (not shown here). Screens 7-9 show some of the many graphs and sidebars Time Inc. was offering its teletext subscribers in January.

guesswork. We're sort of making it up as we go along."

So Sider and the forty-three members of the Time edit team grapple with the problems that face all videotex designers. What is the proper writing style for the screen? How can graphics and text best be integrated? How can the interactive aspect o the medium be fully

exploited? And what are the best ways to help users "navigate" through the system?

### Climbing the news tree

Time's system employs a "tree index" similar to that adopted by many other videotex services. By manipulating a hand-held keypad that resembles a television remote control, a user can branch out through the system's various information "sections." The first index screen, for example, flashes in various colors as it offers nine topic areas: News, Weather, Sports, Business, Challenge (games), Dining In (recipes), Travel. Entertainment (restaurants and movies), and Video/Radio (listings). After signaling for one of these topics by pressing the appropriate number on the keypad, the user is confronted by yet another, more specific index. Push News and the screen fills up with (1) Headlines, (2) National and World Scan, (3) It Happened This Date, and (4) News Previews (what's coming up). Press Number 1. Headlines, and receive a choice of eight or nine numbered stories from which to pick. Press the number you want and the screen fills up with the news. Instructions at the bottom of each screen known as "refers" direct the user to further information related to the subject, or perhaps to a full-page advertisement; sometimes the "refer" itself includes a short advertisement. Eventually the index will be codified so that a regular user can bypass the initial indexes and go directly to the information he or she wants. For example, punching a four-digit code number would instantly call up the latest baseball scores.

nformation is thus provided screenby-screen in veritable cupfuls. Sider's goal is to make each screen attractive enough so that customers will want to push the button and continue through the system, and at the same time concise and complete enough so that they can take in everything they need virtually at a glance.

On December 8, 1982, the first headline in the News section was WHITE HOUSE MOVES TO SAVE MX. Signal for the story, and the screen filled a third of the way from the top with: Officials are working on a plan to assure victory for the MX missile proposal in the Republican controlled Senate.

A "refer" noted that more was available. A press of the button, a short pause, and the remainder of the screen filled up:

A victory there would put MX on the agenda for joint House-Senate negotiations on the defense bill.

That would mean another vote in the House, which yesterday voted 245-176 against funding the MX.

There was one screen more:

Reagan had wanted the House to approve \$988 million to pay for the 1st 5 MX missiles.

It [sic] calls for installing 100 MXs in a 14-mile long strip in Wyoming.

Reagan says he won't compromise on "Dense Pack." He believes he can win more House converts if given time to discuss the basing system.

A guide developed by Sider and his editors advises writers to "stretch for lively, bright, conversational writing," but to view a story in the context of one screen. "Don't raise questions that can't be answered in that limited space." it warns. "Write the story as you would tell it. Write it, then read it aloud. Rewrite." Obviously, short, pithy sentences are preferred, without long dependent clauses, but the guide warns: "Don't 'Hemingway' every story." Heads should avoid "tabloid excesses" but "try for them because that will get us half-way there, beyond traditional newspaper style." Only one thought should be included in each paragraph, only three paragraphs on a screen.

# Squeezed prose, catchy graphics

In addition, the limited space and the stress on efficiency require a new "hitech" style, somewhat of a departure from *The New York Times* or even the AP. Periods are used only to end sentences; they should not be included in abbreviations, acronyms, or middle initials. Familiar titles can be abbreviated ("Pres Reagan" or "Sec of State Shultz"). Numerals are acceptable in all cases, even at the beginning of a sentence. The use of ampersands is encouraged ("a black & white TV set").

The style seems to preclude any story that cannot be pared down to 130 words or less, and there have been complaints that it amounts to little more than printed radio. "All the things that make good. tight writing - clever wordplay, wit, and irony - are available in teletext." counters Sider, though the question of depth is one that he and the edit team are still grappling with. Instead of continuing newspaper-like parratives from screen to screen, which has proved annoving to most viewers, in-depth information can be imparted. Sider points out, by breaking the story into smaller screen-sized bites. In other words, videntext is a world of sidebars

hus in covering a continuing news story like that of artificial heart patient Dr. Barney Clark. Time's writers would frequently update the latest news of Dr. Clark's condition as it came off the wires, while creating a variety of background screens containing such things as Dr. Clark's personal history, a chronology of the major events since the initial operation, an explanation of how the artificial heart functions, and other related information. In this way, the user is offered the choice of whether to construct the equivalent of a 600-word news story or simply to read the lead.

Time's service makes use of a sophisticated Canadian graphics system called Telidon, which allows for highresolution, multicolored graphics. Eyecatching graphics are one of the main selling points on which Sider and his associates are relying, but they point out that graphics cannot be gratuitous. If they do not convey information, they become a hindrance to the busy and impatient client Time is trying to attract. In addition, a complex graphic can take more than ten seconds to emerge on the screen. And, perhaps because the computer instills the habit of instant gratification, people are unwilling to wait while an illustration slowly fills itself in. Although Sider has said that "slowbuilding graphics are fascinating the first time, boring the second, and actively irritating the third," he remains committed to accompanying stories whenever possible with maps and illustrations to offset the visual blandness of text. "We should always try to tell the story

graphically first," he says.

A story titled UNEMPLOYMENT RATE AT 10.8% was one of the few examples of a graphic integrated with text on December. The first of four screens announced that "November's new post-depression high means there are 12 million people out of work." The next two screens described the history of and the outlook for the unemployment rate. The final screen was a vertical bar graph showing unemployment figures for the last six months in yellow and the latest figure in blood red. Even from eight feet away, it was a dramatic illustration.

Looming larger than the challenge of integrating text and graphics, however, is the problem of merely keeping up with the news. Time's service is available twenty-four hours a day and therefore must be continuously updated. In fact, Richard Gingras believes (and Don Sider agrees) that if a consumer does not see differences in a story each time he or she turns on the service, the perceived value of the service is diminished. There are no deadlines for the new generation of videotex journalists who, it appears, must be not only knowledgeable about graphic composition and layout, but lightning-fast writers as well.

### Screening the ads

Time's service will cost subscribers between five and ten dollars a month, and the company plans to get most of its revenue by selling advertising. Although there have been estimates that videotex will generate between \$12 billion and \$20 billion dollars in advertising by 1990, as yet there have been practically no regular media buys, since no one is sure exactly how to advertise in the electronic newspaper or magazine.

In order to find out, Time recruited six major advertising agencies to form an advisory board. The board, along with Pfister, Sider, and a small in-house advertising staff, is trying to determine the most effective ways to combine advertising and editorial material. "Together we're just trying to figure out what is most effective and least offensive," says Sider.

As of now, Time is developing four kinds of ads: full-screen ads, half-screen ads, "signatures" carrying a short message or corporate logo that will appear in the lower righthand corner of the screen,

and a single line at the bottom of the screen. Mixing editorial and advertising messages on the same screen is a risky proposition. If the ad is too obtrusive, it won't work for the advertiser; if it takes up too much space and clamors for attention, it may alienate the user who doesn't want a half-screen beer ad getting in the way of the sports scores. Full-screen ads, Sider promises, will never be presented at random, but only at the user's request.

Pfister and others believe that videotex advertising, like the medium itself, will make its mark by actively involving the viewer. The sort of non-interactive advertising that Time plans for the immediate future is not the last word, says Pfister, and he and advertisers are exploring ways of engaging viewers with videotex commercials in the same way that Sider hopes to engage them with editorial material.

or example, an insurance company might prepare a series of screens under the rubric "How Much Insurance Should You Buy?" The viewer would be led, screen by screen, through a list of multiple-choice questions until he had been matched to his particular insurance needs. Even more sophisticated advertising will make use of "telesoftware" - computer programs transmitted to a "memory" in each Time customer's decoder. A current experiment involves a personal-computer manufacturer who wants prospective customers to see exactly how a personal computer works. When a viewer requests this advertisement, a special program will be instantaneously signaled to the Time decoder, allowing the viewer to simulate the operation of a home computer on his TV screen. Pfister believes that such "problem-solving and involving" advertisements are an important application of videotex's ability to let the viewer "become part of the equation."

Having editorial and advertising staffs work in the same shop is a first for Time Inc., and Sider says he is taking great pains to make sure that the line between the two will be clearly drawn. The issue is still a tricky one precisely because so much videotex advertising, both interactive and noninteractive, is likely to be in the form of "infomercials" or

"advertorials" which may look a lot like straight editorial material. Sider yows that all of Time's advertising will be clearly identified. "We don't want to suck people in," he says.

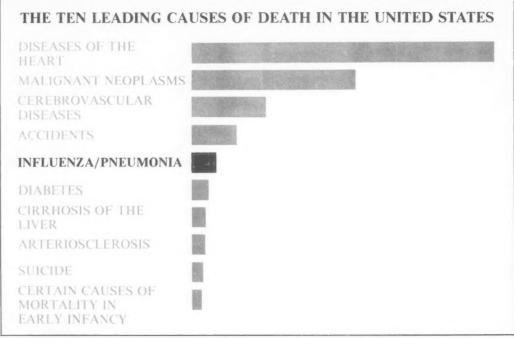
Above all. Time's system, like other videotex services under development. offers an incredible diversity of information and information-related possibilities. Aside from the business. sports, world, and national news, there are the betting line from Harrah's, stock quotes, interactive videogames, interactive education activities for all ages. movie reviews, travel information, weather conditions throughout the country, recipes, and more. All this is what makes normally staid corporate executives enthusiastically explain how this exciting new medium will change such everyday things as what Americans do while drinking coffee in the morning and how they buy toothpaste and securities. Some see two-way videotex as the only way to deliver the variety of interactive services consumers want. while others feel that most people simply won't foot the bill for such complexity and will be satisfied with a more limited service. Whatever the technology, if the medium is the message. editors are just beginning to glimpse what that message might be.

"Everybody has to make the same mistakes," says Gary Arlen, president of Arlen Communications, a Washington-based research and publishing group that monitors the new services. Arlen believes that the current experiments are just starting to explore the potential of the medium's unique characteristics, its interactivity, its ability to deliver special-interest "narrowcast" information, and the possibility of combining text and video. "People bring their prejudices from their particular media backgrounds," says Arlen, "and they are just beginning to learn that videotex is not TV or print."

For journalists in videotex, according to Anthony Smith in Goodbye Gutenberg, "the moment may be more decisive than the method. For it is imagination . . . and not mathematical calculation that creates media; it is the fresh perception of how to fit a potential machine into an actual way of life that really constitutes the act of 'invention.' "

Make way for the Harveys.

# The disease that will not die... an untold story.



SOURCE: National Center for Health Statistics -- Monthly Vital Statistics Report, Vol. 29, No. 6, Supplement 2, 1978.

Many of us believe that pneumonia is a disease of the past—long ago conquered by antibiotics. The fact is that bacteria-caused pneumonia strikes between 400,000 to 500,000 people, causing from 20,000 to 50,000 deaths each year, according to U.S. Government reports. A high percentage of these illnesses and deaths can be prevented—by a vaccine that has been developed, tested and proven effective.

A few million people are immunized; many millions more should be. Unfortunately, the very people most susceptible to pneumococcal pneumonia—the elderly, those with a history of chronic ailments, such as respiratory illnesses, heart disease, diabetes and others—may not know about the vaccine. They need to be informed.

Public attention, mainly through the media, has been mobilized to fight against disease—notably polio, other childhood diseases, hypertension, glaucoma, TB, and others. The time is now for pneumococcal pneumonia to be on that hit list.



For information about pneumococcal pneumonia vaccine, call or write:
Public Affairs Department, Lederle Laboratories,
Wayne, New Jersey 07470, 201/831-4684.

# **Covering for The Bulletin**

Philadelphia's Inquirer used to be breezy and tough. Is it getting too fat to fight?

by PHILIP WEISS

ome of the old *Bulletin* readers are still very loyal. "Why don't you cover x? *The Bulletin* would have," they tell reporters at *The Philadelphia Inquirer*. Even the president of the surviving newspaper company in Philadelphia has heard the talk. "There have been a few people, misguided souls that they are, who occasionally say, 'You guys are the ones who should have taken the gas,' "Sam S. McKeel told the Rotary Club last December.

Such comments are the most flippant expression of a concern that took root in Philadelphia on January 29, 1982, when the 134-year-old Bulletin ceased publication. In over a month's time Philadelphia had gone from a town with four daily papers - the Philadelphia Journal, a tabloid, had folded in December 1981 — to a town with two papers owned by the same company. "Journalism is injured," N. S. Hayden, the Bulletin's publisher, wrote on the front page of its last issue. Across town, the Inquirer's lead editorial acknowledged the "danger that this community could suffer an erosion of the sort of probing and responsible news coverage and variety of public debate that a competitive newspaper market helps to ensure."

A year later the most remarkable change in Philadelphia journalism is the effort the remaining papers have made to fill what Hayden called "an unfillable void." At a time when it could have sat back and reaped profits, Philadelphia Newspapers, Inc., the Knight-Ridder subsidiary that operates the *Inquirer* and

the Philadelphia Daily News, chose to increase the papers' newshole by 20 percent and their staffs by about a third. PNI has added \$10 million in annual operating costs in Philadelphia — with the object, McKeel says, of covering the area better with two healthy papers than it was covered by four. Knight-Ridder has also maintained the independence of the Daily News.

Over the past year, too, the Inquirer has been undergoing a complex shift in identity. The Inquirer that won Pulitzer Prizes for six straight years ending in 1980 was a highly enterprising and skeptical paper that focused on matters it found provocative and often left quotidian matters to the staid Bulletin. Today the Inquirer is becoming, in the words of James M. Naughton, associate managing editor for news, a "better keeper of the record" and has acquired some of the dutiful, institutional attributes of the Bulletin. Eugene L. Roberts, Jr., the Inquirer's executive editor, speaks of the "awesome responsibility . . . of the survivor" and points out that, among numerous other post-Bulletin improvements, the Inquirer has beefed up its Sunday magazine, doubled its arts coverage, and increased the number of its overseas bureaus from two to seven. But some reporters suggest that there has been a tradeoff, with the paper's "edge" dulled by a greater emphasis on soft news. The strongest statement of this criticism comes from Tony Lame, who left the Inquirer in 1978 and is now an investigative reporter at Philadelphia's KYW-TV: "My perception is that from the day the Butletin died the Inquirer ceased to be an aggressive newspaper."

Roberts concedes that the post-Bulletin Inquirer did not initially have as much "pizzazz" as the breezier old Inquirer. As daily circulation grew by a third to more than 560,000 and the competitive battlefront shifted farther into the suburbs, where most readers live and where the paper faces fifteen smaller dailies, the Inquirer expanded its smalltown function. In a pocket of Montgomery County, for instance, the paper has fielded a twice-weekly tabloid insert called "Neighbors" that is heavy on school board meetings and other "micro" news.

Roberts notes that this type of coverage is "just, alas, not what turns reporters on." And L. Stuart Ditzen, a former *Bulletin* reporter working at the *Inquirer*, echoes other reporters' concerns when he says that he misses the selective genius of the old *Inquirer*. The enlarged paper prints "a lot of . . . soft, run-of-the-mill stories," he says.

The same point has been made by Daily News reporter Ursula Obst, who told Roberts at a press forum last summer that there was "growing criticism" on the Inquirer staff to the effect that the "mighty, hard-hitting Inquirer has gone soft." Critics sometimes cite as evidence the paper's expanded foreign coverage. While some of it has been distinguished - like Richard Ben Cramer's and Robert Rosenthal's dispatches from the Mideast last summer - Ditzen notes that foreign stories have often lacked the impact of an important peg and have sometimes seemed irrelevant. "Jimmy Breslin in Abu Dhabi," is how Zachary Stalberg, Daily News executive editor, characterizes much of

The head in this composograph belongs to the Inquirer's executive editor, Eugene L. Roberts, Jr.

IN PHILADEL PHIA MISSES

OTHE ISUILetin

Philip Weiss, a contributing editor of the Review, is a former reporter for the Philadelphia Daily News. the Inquirer's foreign reporting.

Critics got something to latch onto in February 1982, just days after the Bulletin folded, when the Inquirer unloaded a series on the threatened extinction of the African black rhinoceros. Its length and play (it was on the front page for four days in a row and totaled well over 400 inches) have become something of a joke in the city's journalistic community. While Roberts concedes that "Rhino" was too long, the story demonstrated some of the Inquirer's considerable strengths: it is a paper that will invest a lot of money and space in an important story (the series arguably had international political impact), it gives creative people a lot of freedom (F. Gilman Spencer, editor of the Daily News, says author Mark Bowden produced some of the best writing he has read in a newspaper), and it responds to the fact that Americans are getting less and less news from Asia and Africa.

But the series bothered some staff members, who regarded the play it got as grandiose, and thought the large sum of money the series cost might better have been spent on the sort of hardnosed local reporting that had been the Inquirer's specialty. Naughton and Roberts seem a little nervous on this score; they speak of an "evolving" paper that must be careful not to lose its former character. Last summer, in order to increase the number of hardhitting local stories, Roberts hired Jonathan Neumann, who along with William K. Marimow wrote the stories that won the Inquirer a Pulitzer for public service in 1978, back from The Washington Post. Roberts and Neumann point to an impressive list of enterprising stories the paper has recently printed. Among them have been damaging disclosures about Pennsylvania Supreme Court Justice Rolf Larsen, a two-part exposé of outrageous official conduct surrounding a jail fire that killed seven last April in Hudson County, New Jersey, and a story showing that the city's roundthe-clock negotiations with two unions were a charade to disguise the fact that the deal had been cut earlier.

Some reporters have noted what they see as subtle changes in the handling of investigative stories, which perhaps reflect the paper's view of its obligations in a monopoly situation. They point out

that when Tom Infield reported on a gathering of white neighbors who tried to convince a homeowner not to sell his home to blacks, the story ran on page B1: Roberts thought that the piece might prove inflammatory on page one and, what's more, didn't really merit being played there. A story about a police officer beating a man in a basement also ran on page B1; the placement reflected Roberts's belief that prominence should be given to investigations that take on a system of injustice and not an isolated case. Two such stories showing the police department's apparent violations of state law in its handling of suspects in detention did run on page one.

Roberts insists that in each case he would have made the same decision before the *Bulletin* folded, and he says the paper will on occasion give frontpage play to stories about isolated cases. But Fredric N. Tulsky, a reporter who shared a by-line on those three policerelated stories, says that the *Inquirer* now approaches isolated-case stories more cautiously: "There's a feeling that you should look at each story in terms of, 'Why go after this particular story?' and weighing the newspaper's resources and responsibilities."

getting stuffy? "I think that inevitably when you get a large institution . . . when it gets successful, it gets more conservative. That may be true of the *Inquirer*," says Neumann, who stresses that the paper is an "honest and moral" one. Stuart Ditzen and David R. Runkel, a former *Bulletin* reporter who is now a lobbyist for Pennsylvania in Washington, both suggest that if the *Bulletin* were around today one or another of the city's papers would be taking a harder look at the administration of Mayor Bill Green.

"The larger your audience, the more you tend to inhibit yourself, subconsciously...you center yourself," says Dan Rottenberg, the editor of *Welcomat*, a free weekly that expanded greatly after the *Bulletin*'s death and has assumed the role of a media watchdog.

There have been signs of complacency. Edward A. Schwartz, a community leader who lauds the *Inquirer*'s new willingness to include minor *Bulletin*style stories in its metro section, recalls

the time last spring when a coalition of forty-five neighborhood groups descended on the city council, and in the next day's papers "it was like a blackout." (Days later, after Schwartz complained, the Inquirer covered the story fully.) Mike Freeman, day city editor of the Daily News, has noted among reporters who work for him "a lack of aggressiveness, or diligence" on occasions when they know that the Inquirer will not be doing much with the same story. And although Naughton says the Inquirer has come to "treasure" competition from the tabloid News, someone at the Inquirer was sleeping at the wheel while the News ran story after story last fall on fiscal problems facing the health and welfare fund of the largest city employees' union.

"Bad things happen when the Bulletin disappears," Roberts says. "Goddamn right." But he makes clear that he means the community suffers a "dislocation" with the loss of a newspaper, not that the Inquirer has "blown" anything.

Roberts says some of the criticism reflects the fact that the Inquirer is now doing three or four times as many things as it once did and that even with an expanded staff — the addition of seventythree people brought the newsroom staff to more than 400 — there has inevitably been some faltering. But he emphasizes that the paper is taking on a larger role as a "metropolitan newspaper." And anyone who wants the Inquirer to stick to a narrower focus on the city's public life, he says, is being small-minded. He is particularly proud of the paper's commitment to foreign news. What "people should be screeching at the top of their lungs about," he says, is the industry's reluctance to spend money for faraway but important stories.

The thrust of Roberts's comments is that one shouldn't underestimate the public. Readers have an appetite not only for foreign news, but for "the depth story" and for local news; they have a right to have everything in their monopoly paper. "The urban-suburban problem that peels us down to two newspapers can peel us down to no newspapers," he says. "Our strategy is to construct a paper that works on an awful lot of fronts. We want to see if we can be viable forever."

# Counterrevolution at Le Monde

by STEVEN ENGLUND

# LETTER FROM PARIS

e Monde isn't like other French newspapers. During its nearly forty years, it has established a reputation of independence from party and government that is all but unheard of in a culture where a publication's "affiliation with" has usually meant "subordination to" some human or institutional source of political and economic power. To be sure, the newspaper had political origins — in the cradle of Catholic resistance to Vichy — but that never prevented the editors from biting hardest the hands that might have fed them, whether the Gaullists' or the Church's or the noncommunist left's or, especially, the regime's. Time and again - on Vietnam (version française), Algeria, and De Gaulle's overthrow of the Fourth Republic - Le Monde's directors blazed a path of dangerously outspoken opposition to official policy, dangerous because in France, unlike the United States, government has means of suborning, seducing, and even silencing the press.

But though fiercely independent, *Le Monde* would be regarded as doctrinal by American standards. Despite its legendary completeness, *Le Monde* is finally more a newspaper of opinion than of information. Its directors have a world view and its principal writers are not only well-known experts in their fields, they are identifiable by ideological positions and judgments. Trying to summarize *Le Monde*'s outlook in a few phrases is risky — and definitely not *Le Monde*-like; nevertheless, one could safely say that the newspaper has traditionally been left-wing, but not Marxist, in its general political and social orientation. It is perhaps best known in the U.S. for its championship of French neutralism in the East-West rivalry, and its related preference for dwelling instead on the urgencies of the North-South (or rich versus poor nation) chasm.

Independent, left-wing, formidably comprehensive and intellectual, *Le Monde* has still another claim to singularity: it is principally owned, and entirely operated, by the men and women who put it out. Many of the staff can be heard to grumble that the resulting democracy fosters as many problems as blessings, but, if truth be told, those ornery, skeptical, shrewd individualists who produce France's most influential newspaper are, paradoxically, most remarkable for their loyalty, pride, and unity.

Or they were, until three years ago.

Early in 1980, Le Monde's director, Jacques Fauvet, announced that he would retire at the end of 1982, after twelve years at the helm. A dapper sexagenarian, Fauvet's grand-

Steven Englund is a writer and French historian whose articles on French subjects have appeared in publications here and abroad.



The founding director: Hubert Beuve-Méry

fatherly appearance does not much mitigate a gruff autocratic manner often referred to as "Napoleonic." His tenure as director made him respected and feared, but not much liked, even by his staff. Still, no one could say that Fauvet played favorites; when the day of his retirement finally arrived, none among his lieutenants wore the mark of grace. A few journalists criticized Fauvet for not grooming a successor, but he did not believe he had erred. He would open the campaign for the succession two years in advance of his own disappearance from the scene. Twenty-four months would suffice to find a new man and break him in to the directorship, a job that combines the roles of editor-in-chief and most of the important functions of publisher. Fauvet's decision set into motion the cumbersome machinery of Le Monde's democracy, with its multifarious standing and ad hoc committees, and the tedium of endless meetings.

he quest to find a "dauphin" for Monsieur Fauvet was overshadowed by considerable, if unspoken, anxiety at Le Monde, where the burdens, as well as the pride of ownership, sit heavily on the shoulders of its journalists. While the staff is almost hypochondriacal about the paper's health, there was good reason for anxiety. Profits and readership had entered the first sustained decline in the newspaper's theretofore charmed life. Some ascribed the drop — from about 550,000 to about 515,000 — to the appearance on the scene of competitive progressive newspapers, like Le Matin, which siphoned off readers discouraged by Le Monde's unremitting completeness. A different diagnosis, favored by older editors trained under the paper's

professorial founder, Hubert Beuve-Méry, held that *Le Monde*'s traditionally peerless editorial quality now fell well below the standard of the days when copy editors caught misspellings . . . in classical Greek. Finally, the cognoscenti on the business side of *Le Monde* worried about the crushing costs of the entirely new printing operation which the paper would require in the next few years. Where would the nearly 100 million francs come from?

These concerns about the institution's editorial and financial health (hence, independence) combined with dark forebodings about the national political scene. The last years of Giscard d'Estaing's presidency were rank with arrogance, corruption, and the abuse of power — as few pointed out more cogently than *Le Monde*. In France, there is no First Amendment and no sacrosanct tradition of integ-



The ex-director: Jacques Fauvet

rity in the fourth estate. Political power has means at its disposal — from subsidies to accessibility to information to censorship and preemptive seizure — to make life difficult, or easy, for the media. There was every reason for *Le Monde* to fear that Giscard's second term — which in early 1980 seemed a certainty — would see him lift a hand against his most powerful, and severe, media critic. For all these reasons, then, there presently emerged a tacit consensus among the *Le Monde* staff that a very strong man indeed would be needed in the directorship.

The trouble was that there was an abundance of tough, opinionated, and exceptionally competent journalists at *Le Monde*. Weeks went by while the paper's best-known editors and writers subtly maneuvered against each other. It had been decreed that the winner must garner at least 60 percent of the vote of the nearly 200 writers, editors, and correspondents who constitute the Society of *Le Monde* Journalists, known as the SARL. Anything less, it was reasoned, would be an insufficient base on which to run the newspaper. In many ways reminiscent of a papal election,

the process of naming a *directeur*-designate was not least so in that the rivals all affected great distaste for high office yet conducted coy campaigns. In June 1980, Claude Julien, a soft-spoken man in his mid-fifties, emerged victorious.

Even Julien's enemies - of whom he has many - concede the ability of the man whose stewardship of the sister publication, Le Monde Diplomatique, rescued that monthly review from costly obscurity and raised it to profitability and international prestige in the space of a very few years. Yet it was not Julien's great intellect and competence that principally led to his nomination; rather, it was his force of will. In a profession that cultivates skepticism and detachment, Julien is the true engagé. During the campaign, at a full meeting of the staff, all candidates but one addressed the audience with lofty generalities or low humor. The editor of Le Monde Diplomatique, however, took advantage of his time to offer a galling inspection of what he termed "mushy logic" in pieces by two of his co-aspirants. "There wasn't any personal rivalry in his words," said one journalist. "Claude simply cannot help teaching." Fauvet put it differently: "Julien's most definitive and compelling trait is his will to live his beliefs." In short, against the icy, insouciant Giscard, Le Monde sent out its St. Paul.

xcept that battle was never joined. François Mitterrand became the first socialist president of the Republic. In the relief and astonishment following his election, the journalists at *Le Monde* now found their siege preparations unseasonal, the more so because the newspaper's circulation had temporarily recovered lost ground during the presidential campaign. People began to think twice about "St. Paul."

The main forces of opposition to Julien were concentrated in Le Monde's powerful foreign service, headed by foreign editor Jacques Amalric. Formerly Le Monde's Washington correspondent, Amalric is distinctly more conservative than Julien. In a recent interview, he contrasted his own pro-Washington tilt with what he referred to as Julien's "wellknown pro-Moscow sympathies." Amalric had been Julien's chief rival for the director's job, but he insisted it was not frustrated ambition that led him to oppose the dulynamed "dauphin." Rather, he and his allies believed that Julien would transform Le Monde into an organ like L'Humanité, the newspaper of the French Communist party. In Amalric's words, "Le Monde would become simply an engine of ideological battle. Julien makes no attempt at balance. C'est un engagé, pur et dur." Considering that not a few of Amalric's own correspondents - Eric Rouleau (on the Middle East), for example, and Marcel Niedergang (on Latin America) — are hardly "objective" by the standards of American journalism, the foreign editor's description of Julien as "a Manichean who believes he has the Truth" was strong language indeed.

Against Julien — this "apostle of partisanship" — the Amalric group kept up highly partisan fire long after the contest for the directorship was over. Instead of attacking Julien's political positions, however, his opponents used tactics — including ad hominem attacks on Julien and leaks on intra-Monde correspondence and documentation to



The elected successor: Claude Julien

A formidable opponent: Jacques Amalric



right-wing newspapers and scandal sheets — that broke profoundly with *Le Monde*'s esprit de corps and appalled most of the staff. The campaign nevertheless succeeded, as such campaigns often do, in subtly undermining faith in the person against whom it was directed. In anger, Fauvet essayed a bold maneuver to assist his beleaguered heir apparent: he tried to remove Amalric as foreign editor. Though aware that *Le Monde*'s democratic bylaws expressly forbade such high-handedness, Fauvet hoped he could overawe his subordinate. He misjudged Amalric's courage and the depth of his antipathy for Julien. The foreign editor refused point blank to be transferred, and Fauvet could only back off.

Julien now felt, as he said later, "irresistibly obliged to do something to salvage any hope of [my] effectiveness as future director." In the fall of 1981, he accused a young reporter, Pierre Georges, of sabotage — specifically, of leaking information to a conservative publication, La Lettre des Echos de Paris. The confrontation took place in Fauvet's office, with two key editors and two union delegates present. As Fauvet said later, "The moment arrived for Julien to adduce his proof against Georges, but he had nothing beyond denunciations. He just said he would produce witnesses at the formal hearing. I knew then he was finished."

he session in Fauvet's office took place in October, one week before the entire editorial staff of Le Monde was scheduled to take a long-planned retreat to ponder editorial policy. In the interim before that assemblage — at a refurbished chateau named Gouvieux, situated on the outskirts of Paris — the opposition to Julien took on semihysterical overtones: "Look what happens to people who disagree with him — they end up accused of treason. There'll be a Terror when he comes to power." Such charges had their effect on the large, uncommitted "center" of the Le Monde staff — the eighty to ninety

journalists neither vehemently for nor against Julien, who, until then, had accepted the verdict of the nomination procedures. "We began to feel uneasy about what might happen to us when he took over," one journalist said. "Mightn't he keep on just his stalwarts and methodically fire the rest of us?"

The climax of the affaire Georges was played out at Gouvieux in a psychodrama that no one there would ever forget. A Comité des Sages, composed of three journalists, had been set up to inquire into Julien's charges against Georges. It made its report late Saturday night to a tension-ridden, over-excited hall. The committee's conclusion: Julien's accusations lacked a "judicial standard of proof." A close reading of the committee's report, however, revealed that its authors believed a lesser standard was met. They also made their opinion clear that Julien had been understandably provoked by all the preceding leaks, and that, desirous of defending Le Monde's name, he had acted in good faith when he accused Georges. So effectively had the "dauphin's" opponents whipped up fear and resentment, however, that no one really listened to anything the sages had to say, beyond the conclusion about lack of judicial proof. Feeling ran so high that Julien - who had asked to defend himself - was begged not to show his face at Gouvieux.

The anti-Julien forces intensified their sapping after Gouvieux. The wrenching conflict finally reached truly demoralizing and unprecedented degrees of violence. The desks of some of the principals were broken into, and their mail opened; friendships ended in shouting matches. Some individuals even received threats of physical violence. Eventually Fauvet quietly dropped his support for his successor. That signaled the end. The executive council of the SARL — not without regret and troubled consciences — took an extraordinary and extrastatutory step. It decided to

ask the members if they wished to hold a referendum on the Julien election. The director-designate strongly opposed this action, arguing, "You have no right to hold such a reverse plebiscite. I was duly elected. All of France knows I am the next director of *Le Monde*." Still, without Fauvet's or Beuve-Méry's support, there was nothing he could do. The vote on the referendum was held in late fall, and the referendum itself on January 11, 1982. Sixty-three percent of the voters refused to sustain Julien's previous nomination to the directorship. He withdrew, albeit not without reminding everyone once again that the referendum was "illegal."

Julien's divestiture hit the front page of every major newspaper in France. (Le Monde's own coverage of the affair was economically factual.) The staff's morale hit rock bottom. No one at Le Monde could talk of anything else than what had happened and who would replace Julien. The executive council, chaired by the newly elected president of the SARL, Jean-Pierre Clerc, moved speedily to put an end to the suspense. Horrified at the prospect of recommencing the laborious nomination process, Clerc persuaded the council to take two simplifying steps. First, it set up a committee of seven (including Beuve-Méry, Fauvet, and Claude Julien), which in turn preselected three candidates and, after interviewing them, chose a director. The list of three included two "eminences" - André Fontaine, a top editor and well-known political commentator, and Bertrand Poirot-Delpech, the paper's leading culture pundit - and one "junior prelate," André Laurens, the forty-sevenyear-old deputy chief of the large domestic politics bureau.

Participants' accounts of the complex maneuvering that followed differ. As nearly as I can make out, Poirot-Delpech — a friend of Julien's and a solid left-winger — never had a chance of election because, says Fauvet, "Beuve would never have sat for it." That left Fontaine who, though he was already sixty-one and thus had only four years to go before compulsory retirement, felt so certain that he would get the job that he asked Laurens if he would like to become his right-hand man. (Laurens politely declined.) At the last moment, however, Fontaine cooked his own goose. Perhaps incited by Julien's many examples, he delivered himself of so telling a critique of the previous administration that Fauvet now found, "reluctantly, that I couldn't vote for him without disowning my whole tenure [as director]."

And that was that. The committee would not think of electing a candidate over the vetos of *Le Monde*'s founder or his successor. The only alternative was the amiable dark horse with the Midi accent. "I still wonder at how I got here and why I'm here," Laurens told me in September 1982, two months after taking over.

aving heard all sides, and reflected on the events at hand, I would proffer some conclusions. First, the affaire Georges was said to reveal ideologically induced ruthlessness in Julien, who was called the "Pol Pot of journalism" behind his back. It is true that Julien can be self-righteous and infuriatingly didactic, and that he rides hobbyhorses. In these respects, however, he is not unlike Beuve-Méry, or Amalric, or, indeed, most French intellec-

tuals. What distinguishes him is the effect he has on others; his passionate idealism attracts some, repels others. The former become disciples, the latter execute him.

In any event, faced with the leaks occurring in the spring and summer of 1981, Julien did not have to be a Pol Pot to feel that action was called for. Amalric himself acknowledged that the situation was "intolerable." Failure to attempt to stanch a hemorrhage in the internal body politic would have been unforgivable. One could not picture Amalric acting less decisively. Unquestionably, Julien's accusation was ill-prepared, but the feeling among many at *Le Monde* to this day is that, in one reporter's words, "Georges was probably guilty of some degree of disloyal behavior, and others were guilty of much worse." In a letter to the staff, Julien admitted he had overreacted. He also wrote Georges to assure him that he was still "worthy of my esteem." But for his opponents none of this sufficed because "morality" was not the real issue behind the affair.

What, then, were the real issues? To some degree, professional anxiety, indeed, played a role. As many on the staff became acquainted with Julien's exacting standards, they reacted with varying degrees of insecurity and resentment. It is equally true, however, that many besides Claude Julien at *Le Monde*, including Beuve-Méry himself, were distressed by the decline in the quality of writing at the paper in recent years. Then, too, Julien's tendency to speak a life-and-death language about *Le Monde*'s problems disquieted many listeners the more they thought about his dire warnings. During the Giscard-Mitterrand campaign, *Le Monde*'s circulation bounded upward. It thus became possible to paint Julien as an alarmist — that is, until the decline gradually set in once again.

At the most, if we consider only the personal, professional, and moral grievances against Julien, we could perhaps account for why he would not be elected director by a staff fully aware of who this candidate was, and knowing that the critical, larger political context was a regime not hostile to *Le Monde*. But failing to elect someone is one thing; dispossessing him quite another. Julien was Fauvet's duly-nominated successor. The faults of which he was guilty were not nearly enough to get eighty to ninety fair-minded journalists to reverse the results of so fastidious a democratic process — not at *Le Monde*. Something much more fundamental was at stake.

Julien and his supporters are surely right when they insist that the affaire Georges was a pretext to dump a serious leftist whose accession to the directorship would have initiated a gradual, but radical, overhaul at Le Monde, not so much in terms of personnel as in political orientation. Even a cursory glance at Le Monde Diplomatique suffices to show that its editor stands considerably to the left of not only the Amalric group but the majority of Le Monde journalists on such crucial questions as the U.S., Russia, the third world, and the role of communist parties in governments worldwide. It is pure polemics, of course, to pretend that Julien's tenure would have transformed the paper into L'Humanité, but he would indeed have reasserted the strong neutralism, the third worldism, and the ardent Christian socialism of Le Monde's early years. Under Giscard, this

prospect struck Julien's colleagues as the necessary defense; with Mitterrand's arrival in the Elysée, the context altered drastically. Once the journalists at Le Monde no longer needed Julien to fight the Giscardian philistines, the moderate majority among them became vulnerable to suasion from the conservative minority at the paper - providing that suasion donned suitably highminded and apolitical guises. That the staff permitted the minority within its midst to move the majority into taking extraordinary and illegitimate moves against Julien is an instance of highly effective political action brilliantly disguised in moral and professional clothing. In sum, were Claude Julien to be less critical of U.S. policy, less of an advocate for the rights of underdeveloped nations, and less tolerant toward communism - and had all else about him remained the same - he would undoubtedly have strong personal and professional enemies on his staff, but he would be director of Le Monde.

he man who is the paper's director, André Laurens, is, in appearance, personality, and approach, virtually the antithesis of his predecessors and would-be predecessor. Handsome, smiling, athletically built, Laurens displays a boyish charm and down-home informality that are of a piece with his background. The son of a Spanish immigrant worker, he genially admits, "I don't come even from the lower middle class, let alone the haute bourgeoisie" (Beuve-Méry's and Fauvet's milieu). Politically, he is un bon republicain — a term that emphasizes his laic, or nonbelieving, roots — thus situating him outside the Catholic pale of Le Monde's history. He is a socialist and voted for Mitterrand; but in international matters, which are traditionally far more important at Le Monde, he is much closer to Amalric's "Western security" axis than to Julien's third worldism. (He also favored Amalric over Julien for director, though it was not until the affaire Georges that he joined the active opposition to Julien.)

Concern about Laurens focuses on his being just a nice guy. He is well aware that some people wonder if he packs the strength of mind and character of his predecessors, qualities that are necessary if the new director is to impose his identity on Le Monde and Le Monde on France and the world. Can he, for example, subjugate the "feudal princes," like Amalric, who run their fiefs often in cavalier indifference to central authority? Does he have the nerve, know-how, and resourcefulness to steer the ship through the straits ahead? Many on the staff will tell an interested visitor that they consider the next few years to be the most critical in Le Monde's history. Whether the paper can pull out of a 10 to 15 percent decline in readership, reverse the largest deficit in its history, meet the costs of plant revitalization, pare down the production staff (while simultaneously improving its efficiency), deal with the unions, and reinforce the highest writing standards, are all open-ended questions.

Looking at Laurens's short record, one understands some of the reserve that is felt about him. He had to apologize for an unfortunate interview he gave to *Le Nouvel Observateur* shortly after taking over. (Among other gaffes, he referred to Beuve-Méry as 'one of my groupies,' and generally led many at *Le Monde* to wonder at his seeming lack of se-



The new director: André Laurens

riousness of purpose and of self-command.) Then, too, he sometimes gives the appearance of not cleaving to principle — which is very un*Monde*-like. Discussing with me the decline of readership, Laurens attributed some of it to the fact that the paper's readers have been put off by its critical writing on the U.S. and by its uncritical writing about the third world. "I shall do something about that," he said. Setting aside the pros and cons of these (arguable) political judgments, it is inconceivable that Beuve-Méry, Fauvet, or Julien would have considered tailoring the paper's major political orientation to suit its readers' changing preferences.

Laurens wants to make Le Monde less emotional, "less ideological," as he put it. He is pleased to have broken rather cleanly with many of the Old Guard and to have put into high office a number of new men, including a business-trained whiz kid or two. "I don't feel comfortable around here anymore," one high-ranking editor told me—a view shared by several colleagues, including some not known to be Julienistes. Laurens's actions, in sum, do not betray "less" so much as "different" ideology (as well as managerial style) from what Le Monde has known. Whether this will amount to a strong editorial identity which, in turn, will foster a strong set of new traditions, or whether Le Monde will become just another well-run journalistic corporation remains to be seen.

# **BOOKS**

# The telling argument

Secrets: On the Ethics of Concealment and Revelation

by Sissela Bok Pantheon Books. 332 pp. \$16.95

by ANTHONY MARRO

At the time Richard Nixon took office as president in 1969, it was still, in large part because of political roadblocks, difficult for federal officials to begin an investigation of a political figure or of a government agency. By the time he left office in 1974, it was, in large part because of the fallout from the scandal that drove him away, almost impossible for anyone to stop one. Oversight and openness had become the watchwords of the day. No one wanted to be accused of a cover-up.

The pendulum already has begun to swing back, but for a few years the combination of criminal investigations, congressional inquiries, whistle-blowing, and investigative reporting, all coinciding with new criteria of what was fit to broadcast and print, resulted in a flooding of once-secret information into

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the public domain. We learned from the Pentagon Papers of the extent of the bungling, the lying, and the deceit that had marked the Vietnam War. We learned that the CIA had tried, and failed, to murder Castro, that the FBI had bugged the hotel rooms of the Reverend Martin Luther King Jr., and that both agencies had spied on Americans in illegal ways. We also learned, for whatever it was worth, that J. Edgar Hoover slept in the nude.

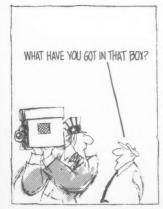
Indeed, as we learned more about our government agencies we also learned more about the men and women who ran them. We learned about some of the sexual activities of Wayne Hays, about the drinking problems of Wilbur Mills, and about the eagerness of some politicians to take bribes from people they thought were the agents of wealthy Arab sheiks. And what all this seemed to show, of course, was that people sometimes will behave badly if they think no one is watching, and that institutions can't be trusted to operate out of the public eye. Secrecy is bad. Disclosure is good. The public's "right to know" should be paramount. Except, as Sissela Bok demonstrates in Secrets: On the Ethics of Concealment and Revelation,

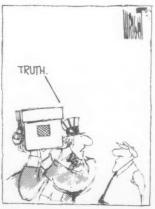
it's often much more complicated than that.

"Secrecy is as indispensable to human beings as fire, and as greatly feared," she writes. "Both enhance and protect life, yet both can stifle, lay waste, spread out of all control. Both may be used to guard intimacy or invade it, to nurture or to consume. And each can be turned against itself; barriers of secrecy are set up to guard against secret plots and surreptitious prying, just as fire is used to fight fire."

Without some measure of personal secrecy, she argues, life for most of us would be too vulnerable, too exposed. And without some measure of national security, particularly in defense matters, "there may be no shelter from assault, no way to guard oneself, one's plans, one's actions or property against aggressors."

The point where we need be most concerned is where great power and great secrecy become joined. "For all individuals," she writes, "secrecy carries some risk of corruption and of irrationality; if they dispose of greater than ordinary power over others, and if this power is exercised in secret, with no accountability to those whom it affects,







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the invitation to abuse is great."

Bok has serious concerns about the extent of secrecy in our society, not only in government but in commerce, in the professions, in scientific research, and in the media themselves. It can, she fears, stifle creativity, innovation, and research, pose barriers to commerce. create dangers to judgment, and encourage official negligence and corruption. So the questions become how much secrecy do we need, and how much secrecy can we tolerate? How far should we go in protecting our own secrets? How far can we go in uncovering and revealing the secrets of others? At what point should promises to keep secrets be broken? These are questions of ethics and morals, as well as of public policy. For guidance, she looks to Sartre, Kierkegaard, and Bentham, not to Mike Wallace and Seymour Hersh. Many working journalists are likely to see that she has a point, but - so far as they are concerned - few easy or ready-made answers.

Nor does she intend them. Bok, who lectures at Harvard on ethics and decision-making, is the author of Lying: Moral Choice in Public and Private Life. While lying and secrecy often intertwine, she says, one important difference is that lying can be considered to be prima facie wrong, while secrecy need not be. Secrets can be innocent as well as harmful, necessary for survival as well as a means of abuse.

Thus, doctors should maintain confidences about the health of their patients.

But should a doctor keep from a son the truth that a father's disease is hereditary, and allow the son to marry without informing his bride of the odds that he, too, will become crippled? Psychiatrists should guard the innermost secrets of their patients. But what if a patient discloses that he intends violent harm to another?

The implications for journalists are obvious. Since secrets are not necessarily bad, and sometimes are vital for personal and national well-being, shouldn't there be a compelling moral or ethical reason for disclosing them? And can the public's "right to know," in itself, be considered compelling?

ok's view seems to be that the media, in general, are often too quick to reveal personal secrets, and sometimes not aggressive and persistent enough in drawing out into public debate those secrets that really do count. She has a point: we know that Hoover slept in the nude, but we still don't know what we're spending on intelligencegathering, and whether the cost is worth the result. And she suggests that the media sometimes are too quick to avoid ethical considerations and honest debate, preferring to shout about the public's 'right to know.''

Yet the Supreme Court, as she notes, has never recognized the "right to know" as a constitutional right. No one could have sued *The New York Times* for *not* publishing the Pentagon Papers. "So patently inadequate is the rationale

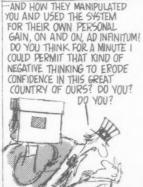
of the public's right to know as a justification for all that reporters probe and expose, that although some still intone it ritualistically at the slightest provocation, most now refer to it with tired irony," she writes. "Yet at the same time the slogan is not given up, for despite its inadequacy it is linked to vital public interests and entitlements."

For Bok, a clear example of the sort of information the media should leave alone is identification of rape victims, even though there is no legal bar to it: "A reporter might not go to jail for publishing it, but he should nevertheless consider the moral reasons against publication before going ahead. He could not reasonably argue that the public has a right to such information; nor could he legitimately ignore the effects of the story on those already violated."

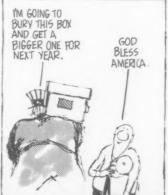
In practice, most reporters and editors agree. Few newspapers publish the names of rape victims unless the victim is well-known or the case is for some reason unusually controversial. Some journalists would argue, however, that accused persons should have a right to confront their accusers in print as well as in court, and that it is unfair to identify an accused rapist without also saying who has brought the charge and what the quality of the evidence is. This is an ethical argument that Bok doesn't address, although she does, in other sections of the book, raise many (and proper) concerns about the publishing of derogatory information from anonymous sources. continued

Cartoon by Don Wright Reprinted by permission: Tribune Company Syndicate









The case for disclosure, on the other hand, is tied to legitimate public interest in people and events. In Bok's view, this increases when it concerns matters that affect the public welfare, and becomes even more important when secrecy and power are joined hand in hand.

Her point is both valid and obvious. It's hard to think of a group of CIA officers plotting to kill Castro with an exploding conch shell if they had any idea the world would find out about it. It's equally hard to think that the planned Bay of Pigs operation could have survived the scrutiny of any Marine second lieutenant who had ever taken part in an amphibious assault. But there are lines between what people have a right to know and what they merely have an interest in knowing, and journalists need to be sensitive to the distinction. The serious illness of a presidential candidate is clearly a matter of public concern, but there is no equal right to information about the health of a former child film star. In the case of the latter, a story might be justified, but reporters should give greater weight to requests for privacy.

The hard part, of course, is trying to determine just what really concerns the public welfare and what merely concerns the public curiosity, and Bok isn't particularly helpful when it comes to specifics. Was there a legitimate public right to know about the Glomar Explorer, for example, or was this a legitimate national secret that should not have been disclosed? On this and many other specific cases of recent years there is only silence. Nor does she address at any great length the main ethical concern of many reporters and editors: whether the need for such information is so great that they can justify lying, cheating, or stealing to get it.

Bok does look at some uses of subterfuge by reporters and finds them distasteful. She suggests that the Mirage bar operation in Chicago, in which Sun-Times reporters bought and operated a bar and offered bribes to city inspectors, may have done more harm by increasing public distrust of the press

than it did good by exposing public corruption. But she doesn't document that Chicago readers were any more skeptical of the media after the Mirage bar operation than they were before. And while there are many reporters and editors who are equally uneasy about disguise and subterfuge (the Mirage bar operation touched off a rather lively debate within the media, too), and who agree that infiltration should be a last resort and not just a shortcut that avoids a more lengthy aboveboard approach, her preference for leaving things to the public authorities is likely to prompt hisses from a good number of journalists.

Bok's view is that "if the police can investigate openly what journalists must ferret out in disguise, the former have to be preferred." She does, however, agree that "when the government itself is at fault, or high officials within it, the justification earlier inferred from the public's right to know comes into play once again; the press' role as intermediary



must then give way to a degree of probing and of suspicion ordinarily excessive."

In short, she argues that only if journalists are convinced that public authorities cannot or will not expose wrongdoing, or indeed are the cause of it, should they attempt deception or infiltration in order to bring a situation to light. And even then they must give great weight to the moral arguments against deception. But the harsh fact is that there probably isn't a police force, inspector general's office, or oversight committee in the country that has adequate resources to monitor the institutions and agencies it is supposed to watch. And in this context, media investigations of public agencies arguably can be considered not only proper but necessary.

Bok also is wary of both whistleblowers and leakers, considering them often necessary to the free flow of information and to public debate, but also finding them capable of great mischief. "The new climate of acceptance makes it easy to overlook the dangers of whistle-blowing: of work and reputations unjustly lost for those falsely accused, of privacy invaded and trust undermined . . .," she writes. "There comes a level of internal prying and mutual suspicion at which no institution

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complicated than that'

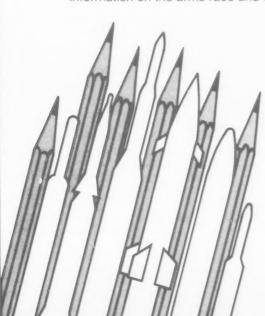
can function. And it is a fact that the disappointed, the incompetent, the malicious, and the paranoid all too often make groundless accusations."

These, too, are, or should be, matters of concern to reporters and editors, most of whom are keenly aware that people are trying to use them, day in and day out, and who generally try to find out not only who is peddling information, but why. If there is one point on which Bok is uninformed it is the genesis of leaks: it is the sense conveyed in Secrets that generally it is leakers who plant things with the media. While this is true in many cases, it also is true that a great amount of anonymous information isn't so much leaked to the media by bureaucrats anxious for coverage as it is pulled out of a reluctant and scared bureaucracy by reporters.

It is very difficult for large-scale government operations to stay secret for long periods of time. In a decade of covering the Justice Department, I can't recall a single indictment of a public figure that I wasn't aware of in advance, not generally because of orchestrated leaks but often just because of the way information flows through a bureaucracy, becoming a subject of gossip for large numbers of people not directly involved. And much of what appeared in print in these cases often was not so much leaks by the government as a form

# WAR, PEACE & THE NEWS MEDIA

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# March 18th-19th, 1983

Organized by the Department of Journalism, with a grant from the Gannett Foundation. For journalists (both print and broadcast); academicians and policymakers; students of journalism, politics and international relations.

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Friday, March 18th (8:00 pm-10:00 pm)

News Media Coverage of Weapons and Negotiations

Saturday, March 19th (9:30 am-4:45 pm)

• A News Media Portrait of Soviet Strategy (9:30-noon)

The Journalists at State and Defense (1:30-3:00 pm)

• Are War and Peace the Same Beat? (3:15-4:45 pm)

Registration: Registration fee, including conference papers: \$50, Students: \$15. Saturday lunch optional: \$10. Please send your name, address, business phone and professional affiliation with your check made out to New York University to: War, Peace & the News Media, Dept. of Journalism, 1021 Main Building, NYU, New York, NY 10003. For more information contact Pamela Abrams at (212) 598-3791.

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of damage control — officials verifying or confirming information that had escaped into the public domain, in hopes of containing and limiting the amount that would be revealed.

But Secrets is not intended primarily as an examination of issues in journalism, and it would be unfair to criticize Bok for skimming over some of the problems that are debated endlessly in newsrooms. What she has given us is a provocative study of the moral and ethical questions raised by the nature of secrecy, and a disturbing examination of the degree to which - even after the disclosures of Watergate, the Pentagon Papers, and the investigations of the intelligence agencies - secrecy shrouds matters of great national import, limiting government accountability and public debate.

The fact that the openness of the post-Watergate periods is on the wane, and that federal officials once again seem intent on making it harder to probe government agencies, makes her book even more important and timely.

# Candide in the newsroom

I Shouldn't Be Telling You This

by Mary Breasted Harper & Row. 364 pp. \$15.95

by PENN KIMBALL

Mary Breasted, who used to be a newsperson herself for *The Village Voice* and *The New York Times*, has written a first novel about the dizzying life and times of a make-believe young Radcliffe graduate who manages to catch on with a couple of publications circulated in New York City. And, as sometimes happens to journalists suddenly liberated from the constraints of having to stick to the facts, Breasted — like her creation, Sarah Makepeace — has an absolutely marvelous time.

Not to spoil the fun, potential readers in the provinces need to know that the book is really a thinly veiled spoof of the pomposities and power struggles at the prestigious New York Times during the 1970s, when Breasted worked there. Since the identities of the chief characters, some of whom are still around, are concealed by enclosing their true-to-life foibles in unrecognizable bodies, insiders who can guess the names and numbers of all the players will probably enjoy the book the most. Almost anyone, however, can get a kick out of Sarah Makepeace's deadpan rendering of the sly ways in which reporters wangle choice assignments, and the random role of intrigue and luck in making page one. And, certainly, few readers, professional or not, will fail to sense that this exaggerated portrait of a great journalistic institution taking itself ever so seriously contains a lot of truth.

Sarah's first amateurish jottings find a home in a Greenwich Village weekly, The Evil Eye, referred to by afficionados as The Eye. The Eye is the kind of alternative rag brave enough to print long, long pieces without any capital letters. Sarah is amazed when her insights into a poverty program fiasco, which she herself helped to create, get published by The Eye, "including details and observations not my own, added by an astute and hard-swearing woman editor who said . . . would I like to cover a feminist teach-in the following week?"

Instead, Sarah is sent to do a profile on the metropolitan editor lusting for promotion on a daily with editorial offices not far from Times Square. Its name as it emerges from Breasted's creative madness - The Newspaper is as self-effacing as its management. "People took The Newspaper's word for the word of God," Sarah Makepeace confides. "At parties I would hear people quote from The Newspaper as if it were the Encyclopedia Brittanica or Freud or Karl Marx." It is "like Grand Central Station," Sarah goes on, "old, ponderous, gray, and resonant with the wounds of eras past." One enters its portals through huge English manor gates which had been closed only once - during the student uprisings at Columbia when a rumor swept the news department that the SDS had threatened to fire on the building with a bazooka.

Inside that newsroom is a Feminist Faction, held in contempt by the allmale stewards who guide the destiny of *The Newspaper*. (The female militants had leaked the tip to the sisters at *The Eye* that prompted Sarah's assignment.) "Sure I'm a male chauvinist!" expounds Ron Millstein, the metropolitan editor, in his interview with the green reporter. "Everybody's a male chauvinist! You can't change the world overnight, and they don't all want it, you know. My own daughter-in-law *loves* to cook. You can't keep her out of the kitchen."

arah Makepeace knows no better than to write it all down, but before she can hand it in to *The Eye*, the ambitious metropolitan editor's finely tuned political sense gives him pause. He buys off Sarah with a job offer on *The Newspaper*, selling her to his superiors with the little white lie that once she reported for the Harvard *Crimson*.

The Newspaper's innards thus become the backdrop for the giddy plot which then unfolds. It is a world in which the metropolitan desk is in perpetual jealous combat with the national desk; the publisher's mother holds the news section in thrall to all her pet charities; editors work "their way up from licking the floor to positions of awesome responsibility" by exercising Machiavellian skills; sycophants fawn on their candidate for advancement to the top newsroom post; feuds and backbiting prevail.

"The Newspaper was what you would call seething with enmities and rivalries," Sarah notices, "and the waters boiled and flowed every which way, and everything that happened there washed over everyone from some hidden hot spring or other of unspent revenge. . . . Everybody had a history of remembered betravals and injustices going way, way back to the day they were hired. I had never been in a place that had so much history clogging up the works. . . . The Newspaper seemed almost un-American, it was so laden with the ancient memories of people who had started out life there and knew nothing else."

Penn Kimball, a professor at Columbia's Graduate School of Journalism, once worked for The New York Times.

The plot, oh yes the plot, recounts a series of journalistic coups pulled off by a naif operating in all ignorance of the professional skills utilized by her condescending colleagues on The Newspaper. She scoops Room 9 at City Hall, the bailiwick of local political reporters, thanks to a scrap of information obtained from a cop with whom she endlessly shares her Greenwich Village bed. (Parental guidance suggested for readers not up to counting orgasms.) Her misplaced decimal point in a budget story forces the mayor to reorganize the city's approach to the fiscal crisis. But it is for using a six-letter word (faggot) in a four-paragraph short that she is summoned into the sanctum sanctorum of Gil Foley, The Newspaper's patrician chief editor, for an insight into what it is like to be responsible for telling the world what to think.

The lonely occupant of the throne in those days, Sarah recalls, resembled an upright corpse. He "seldom walked through the newsroom, and when he did, he held himself aloof from the people he passed, literally held himself by the right elbow with his left arm crossed behind his back, and he allowed himself no eye contact with anyone below top editorial rank. . . . No one spoke to him when he walked by, not even when his coattails brushed a piece of copy off the top of a reporter's desk."

Sarah Makepeace, the gumdrop Cliffie, is the one chosen to be taken into his confidence.

"You can't begin to understand how it feels to sit in my chair," confesses Foley. "The responsibility! The terrible responsibility! . . . People look to us, Sarah, they look to us for the answers. They want us to make the world seem comprehensible to them. We have to filter the unsorted detritus of reality, and we have a moral force, Sarah, ves, a moral force, not just in our editorials but in the judgments we use in writing stories, in the placement we give them, the emphasis, in what we say and what we do not say. And I am the final arbiter of that, Sarah. . . . Why do you think I can't sleep at night? . . . And do you know what I think about when I'm lying awake? I think of the whole earth. I turn it in my mind. . . . Sometimes, Sarah, I



"Do you know how it feels to sit in my chair?
It feels lonelier than God!"

seem to be able to *feel* the lugubrious turning of the earth, to actually feel it as I lie there in bed. Do you know how that feels? It feels lonelier than God!"

The metropolitan editor, who plots successfully to get his own hand on that globe, is an entirely different physical specimen, a genius of a different stamp: "He made of talking a kind of totality, and it was a totality of self-love," Sarah observes. "He did not seem to believe that anything he said could be uninteresting."

When the Democratic National Convention comes to town, the genius sends Sarah to a *Newsweek* press party attended by thousands of correspondents looking for a new lead. Sarah, in all innocence, drops the name of a dark-horse

candidate for the presidential nomination, and the word sweeps through the herd: The Newspaper is on to something! The media people keep interviewing one another until their self-fulfilling prophecies stampede the convention; the dark horse is nominated and wins the election. (You see how farfetched Breasted's imaginings about the press can be!)

Sarah Makepeace is an outlandish caricature of Mary Breasted herself, who — I shouldn't be telling you this — actually graduated from the Columbia School of Journalism, where she was my pupil and I taught her nearly everything she knows about reporting. Her talent for fiction she developed on her own.

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# BRIDRINGS

# State of the message

The Politics of Narrative Form: The Emergence of News Conventions in Print and Television, by Michael Schudson, Daedalus, Fall 1982

The continuing debate over the degree to which television influences the political process is not only unresolvable; it may also be well-nigh beside the point. A quite different line of inquiry is here pursued by Michael Schudson, author of the 1978 classic Discovering the News (and that rare bird in the field of communications research, an original thinker). Schudson is less concerned with measuring the relative power of a given medium to affect the way we conduct our political business than he is with understanding the fundamental nature of that manipulative power - a power that, in the final analysis, he believes, resides in the forms of the day-to-day messages we call the news. These forms, Schudson suggests, far from representing any first journalistic principles, simply reflect the news conventions of the period, reinforcing certain unstated assumptions about the political world and the role of

In his search for the informational atom that constitutes reality today, the author identifies several key conventions in twentieth-century news: casting the president in the role of the most important actor in an event; focusing a news story on a single (and novel) event; quoting certain passages of an important document or speech; interpreting the larger political significance of a particular political act; highlighting selected aspects of an event in a summary lead. Then, using as a touchstone the State of the Union address to Congress - a custom followed by every American president from the time of George Washington on - he traces the changing news conventions as they have evolved over the years.

Drawing on accounts from the 1791 Boston Gazette, the 1852 New York Times, the 1886 Washington Post, the 1894 Chicago Tribune, the 1910 New York Times, the 1928 Washington Star, and more, Schudson shows in fascinating and convincing detail how coverage of the message has shifted in form — from the early straight stenographic

record of congressional business, printed in entirety and without benefit of comment; through reports framed in the chronology of congressional ritual, embellished with descriptions of the opening-day spectacle and reactions from reluctant (!) congressional interviewees; on through the covering of Congress as a regular beat and the accompanying familiarity with Washington officialdom that eventually was reflected in stories and headlines marked by humor, skepticism, and less respect; and finally, by 1900, to the establishment of the summary lead - a sign of the transformation of the journalist's role from stenographer to interpreter, and the beginning of the trend to conventions not often questioned now.

How did these phenomenal changes in covering the presidency come about? Schudson suggests several contributing factors, some deriving from new journalistic realities (the increasing independence of reporters, the growing number of working-class readers, the new models of condensed interpretive stories coming over the telegraph wire), some deriving from new political



realities (the professionalization of government and politics fostered by the Progressive movement). Most pivotal of all, however, in Schudson's view, is the fact that the rising prestige and authority of the presidency was more than a development merely covered by the press; instead, it came to be unconsciously incorporated as a basic assumption into the very structure of the press's reports. And it was at that point, Schudson contends, that the act of narrating politics in news became part of politics itself.

Schudson's admittedly narrowly focused thesis, previously presented at a seminar in honor of the renowned literary critic Kenneth Burke, is an impressive example of the way that critical analysis of language, function, and form can illuminate our journalistic poems. It is also a useful reminder that journalists, like poets, do not necessarily understand the deepest meanings of their words.

# Having it all

Look, It's Mommy, by Kathleen Maxa, The Washingtonian, December 1982

Enough of how the big daddy in the White House deals with the demanding issues of our time; how do the little mommies in the White House press corps deal with the demanding schedules of their kids? In this triple-angled profile, free-lance writer Kathleen Maxa looks at the lives of three top Washington newswomen, focusing on the sensitive point at which professional and parental responsibilities conflict. Neatly enough, the trio represents the three major networks as well as three distinct approaches to the motherhood beat.

As the newest member of this increasingly less exclusive sorority, NBC's Judy Woodruff wears an air of comfortable confidence, possibly because she doesn't yet realize what she's in for, but more likely because of the readiness with which husband Al Hunt, who reports on Capitol Hill for *The Wall Street Journal*, quite literally shares the family load—even, on one occasion when nanny was away, covering a New Mexico Senate race with little Jeffrey on his back. Unlike Woodruff, whose son has been bounced on the presidential knee in the Oval Office, embraced by party leaders in both houses of



Congress, and, in the interest of togetherness, lugged all around Washington as well as the world, CBS's Lesley Stahl is a stern believer in privacy for her child. Acutely aware of the potential for exploiting the children of celebrities like herself and her husband, writer Aaron Latham, Stahl keeps career and family strictly separate, endlessly balancing professional ambitions against her personal commitment to provide a normal home life for her five-year-old daughter Taylor — even, when necessary, from afar.

But perhaps the most dramatic insight into the pressures on a working mother-journalist is provided by ABC's Ann Compton. Married to a physician and now pregnant with their third child, the mother of three-year-old Billy and eighteen-month-old Teddy performs a Saturday-morning juggling act wondrous to behold. Witness, for example. Compton cooking breakfast for her kids while checking with her editors on the Lebanon massacre; giving a haircut, sewing an outfit, and wrapping a present before leaving with Billy for a birthday party, with a White House stop en route; mopping up milk in a phone booth while phoning sources; reciting a favorite story while awaiting a briefing; using Billy as bait (Compton's word) to snare a passing presidential quote; helplessly caught between the need to get Billy to the party on time and yet be on hand for a suddenly called news conference. (The solution: author Maxa took Bill to the party.)

As William Hughes, Compton's husband,

matter-of-factly observes, countless other women in less visible situations manage similar feats without fanfare every day in the week (many, as his wife and her colleagues would be the first to point out, without the help of supportive husbands and competent housekeepers who cover for Compton, Stahl, and Woodruff while they are out covering the news). But evidently superstardom does not exempt anyone from the emotional strains of working motherhood - the pang Woodruff confesses at not having shared her child's first visit to the zoo, the surprise Stahl experiences at watching her daughter socialize with friends, the pull Compton feels toward PTA meetings and Little League games. Such a commonplace story is not likely to show up on the network news. But maybe, one of these days, it should.

# PACman on parade

**The PAC Directory,** by Marvin Weinberger and David U. Greevy, Ballinger Publishing Company, 1982. \$185.

How much did the National Association of Broadcasters' political action committee contribute to Senator Bob Packwood's 1980 campaign? Which candidates did the Dow Chemical PACs support? What's the name and phone number of the spokesman for the milk industry's PAC? What kind of report card did Senator Howard Baker get from the Christian Voters' Victory Fund? As the PAC phenomenon grows, so do the crunchy questions, and this sign-of-the-times reference book has arrived not a moment too soon. Compiled by a former analyst with the Federal Election Commission and a Massachusetts lawyer who is a political information consultant, the hefty directory provides a wealth of material about who gave what to whom - including, among other things, an itemized description of the financial activity of some 1,600 party and nonparty political action groups as well as of all the corporate PACs representing the first and second Fortune 500; a listing of PAC contributions to some 1,000 candidates from president on down; ratings of congressional incumbents by such interest groups as the American Civil Liberties Union, the American Security Council, the U.S. Chamber of Commerce, and the American Federation of Labor (twenty-six groups in all); and a ranking of the twenty candidates for senator and the fifty candidates for representative who received the most PAC money in the 1978 and 1980 campaigns (not all of them, incidentally, winners) and of the 200 PACs that made the largest contributions (the realtors topped the list in 1980, replacing the AMA, which had been the biggest spender in 1978). Intelligently organized and cross-indexed to yield speedy answers to specific questions, the directory will no doubt beckon at least a few reporters to some creative browsing as well.

# Refocusing the picture

Video Versus Print, by Lawrence W. Lichty, *The Wilson Quarterly*, Special Issue 1982

For more than a decade, it has been a truism in the news business that Americans get most of their news from television. Established in a Roper survey in 1970, reconfirmed by Roper in biannual updates, and widely publicized by the Television Information Office, the industry organization that commissioned the poll, the assertion has been a premise on which untold numbers of scholarly papers — not to mention political and publishing decisions — have been based. Now comes a professor of communications at the University of Maryland who aims to send the Roper finding down the tubes.

To be sure, Lichty concedes, the dramatic surge in broadcast news — nine and one-half hours of programming a day in Washington, D.C., for instance, where *The Washington Star* could not survive — does seem to support the conventional wisdom about the primary source of the public's information. But the actual news that is broadcast on TV, he notes, is strikingly thin, a judgment he supports with revealing statistics on the number of reporters and correspondents employed by the networks as compared with such print or-

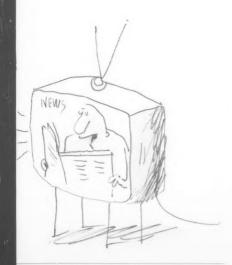
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ganizations as *The New York Times, Time*, and the AP and UPI, which, of course, supply (without attribution) much of the content of television news. Rejecting the validity of the responses to the Roper question, "Where do you usually get most of your news about what's going on in the world today?", Lichty suggests that the more accurate conclusion to be drawn from the answers is that it is from television that most people *think* they get their news.

A far different picture — and a far clearer one, Lichty contends - is offered by surveys conducted by the Simmons Market Research Bureau to measure audience exposure to various media. While Roper was reporting in 1981 that 64 percent of the American people depend on television as their primary source of news (with 44 percent citing newspapers, 18 percent radio, 5 percent magazines, and 5 percent other people), Simmons was discovering that 68 percent of U.S. adults read at least part of some newspaper every day; that fewer than one-third of U.S. adults watch TV news, local or national, on a given day; that 31 percent of adults read Time, Newsweek, or U.S. News & World Report; and that, most significantly, only 1 percent of the nation's 78.3 million TV households watch the CBS Evening News as often as four or five times a week - and that households that do watch it at all average only five programs a month.

However one chooses to interpret these apparently incompatible sets of findings, Lichty's spirited argument should certainly help to dispel the claims of the doomsayers that the demise of print is at hand. Unfortunately, many of them won't be persuaded until they see it on TV.



#### 'The Bagehot Fellowship was truly excellent and I got more out of it than I ever imagined I would.'

Ellen L. James, financial writer The Baltimore Sun

'In the macro sense and in the micro, generally and in the particulars, the Bagehot year was terrific.'

Kevin J. Lahart, business reporter Newsday

#### 'I wouldn't have missed it for the world.'

Gail G. Collins, business writer United Press International

# THE BAGEHOT FELLOWSHIP

James, Lahart, and Collins were 1981-82 Fellows in the Bagehot Fellowship, an intensive program of study at Columbia University for journalists interested in improving their understanding of economics, business, and finance. Guest speakers in the wideranging curriculum have included Paul Volcker, Murray Weidenbaum, Donald Regan, Douglas Fraser, Marina Whitman, John Kenneth Galbraith, Irving Kristol, Otto Eckstein, David Rockefeller, and Robert Heilbroner.

The Bagehot Fellowship is open to journalists with at least four years' experience. The ten Fellows selected each year receive free tuition and a stipend to cover living expenses. The deadline for applications for the 1983-84 academic year is April 8, 1983. For further information, send in the form below.

To: Chris Welles, Director Bagehot Fellowship Program Graduate School of Journalism Columbia University New York, New York 10027

Please send me further information and an application form for the Bagehot Fellowship Program for 1983-84.

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# THE PRICE OF LIBERTY

In 1982, the free-press rights of the public under the First Amendment were challenged at every turn. But this year's annual Freedom of Information survey by the Society of Professional Journalists/Sigma Delta Chi found that the struggle to preserve these rights was stronger than ever.

The report said, "In short, it was a year that challenged our resolve to keep America's press free and independent. We won some battles and we lost some. At times we measured progress not by what we achieved but by what we prevented from taking place." Among the findings, good and bad:

- Federal government officials sought to weaken the Freedom of Information Act.
- Arkansas university officials agreed not to restrain or censor student journalists.
- Citizens in Muskegon, Mich., voted not to censor cable television programs.
- Congress voted to provide criminal sanctions against journalists who identify

intelligence agents or sources, even when that information is already public.

- The U.S. Supreme Court upheld the First Amendment right of the public and the press to gain access to criminal trials.
- Candidates for a Florida Supreme Court vacancy were interviewed in public for the first time.
- ☐ Montana journalists established the first legal defense fund to help preserve First Amendment rights.

"Eternal vigilance is the price of liberty," Thomas Jefferson said.

This vigilance is being exercised all across the United States today by citizens and journalists, aided by the Society of Professional Journalists/Sigma Delta Chi.

For a copy of the report, "FOI '82," compiled with the help of Gannett News Service, write: Gannett Corporate Communications, Suite 1600, 1000 Wilson Blvd., Arlington, Va. 22209.



# UNFINISHED BUSINESS

#### The Wall Street Journal: a response

TO THE REVIEW:

"Who Said What To The Wall Street Journal?" (CJR, January/February) has at least the virtue of stating forthrightly the odd, self-imposed limitation on its scope. In preparing the article, your authors interviewed no one and relied only upon a partial review of documents filed in the case. This limitation is unfortunate, because it resulted in a story that relied unduly upon charges made by the plaintiffs and contained little by way of answers from the Journal. The case is not as one-sided as plaintiffs would have it, and your readers would be ill-advised to conclude otherwise. A few examples of what the authors might have found, had they bothered to review the entire file, must suffice:

- There is a considerable body of evidence demonstrating the truth of the Journal's account of the strike force's plan to pressure Sam Calabrese into becoming a government witness. Much of this is in the plaintiff's own words. Files recently disclosed by the Justice Department document a three-year planned campaign by the plaintiffs to, in their words, "bring maximum pressure to bear on Calabrese" in order to "induce him to cooperate with law enforcement." Likewise, there is substantial evidence, also from the plaintiffs' mouths, corroborating Drinkhall's account of his interviews with them.
- The Journal's report about Calabrese's mistreatment in prison stems not only from prison inmates, but also from FBI agents confidential sources who told Drinkhall that the strike force had leaked false rumors about Calabrese in prison. Another journalist, Jack Taylor, then of the Daily Oklahoman, also heard about these plans for Calabrese from his confidential law enforcement sources and reported them to Drinkhall. A former inmate has testified under oath that false rumors did, in fact, circulate throughout the prison that Calabrese was an informant and that he personally witnessed an assault on Calabrese in the prison.
- There is also substantial evidence demonstrating the truth of the *Journal*'s other story about Kramer's subsequent efforts to

discredit Drinkhall. Kramer has admitted, in deposition testimony, that he undertook a nine-month investigation of Drinkhall during which he contacted between sixty and 100 persons, using Justice Department telephones and stationery and identifying himself as a strike force prosecutor. He admitted telling many of these persons derogatory (and unproved) information about Drinkhall.

Among those contacted by Kramer in his

nine-month inquest were over a dozen journalists. Of those who have testified to date, many have sworn that Kramer asked directly or indirectly whether Drinkhall was corrupt and that he left the false impression that Drinkhall was under criminal investigation. According to deposition testimony, word of these contacts circulated widely in the journalistic community, and led to a variety of information that found its way back to Drinkhall. Some accounts were firsthand, some secondhand, others were mere rumors. The plaintiffs have challenged Drinkhall's recollection about which journalists told him what about Kramer's inquiry. However, what you call "clear-cut examples of conflicts" between Drinkhall and the reporters are not so clear-cut, as any reporting that went beyond the plaintiffs' charges would have revealed. Just one example: you report that Mary Neiswender of the Long Beach Press-Telegram testified that Kramer never called her and that, contrary to Drinkhall's recollection, she never told Drinkhall that he did. This is accurate, but misleading. Neiswender has also testified that, in her capacity as a director of Investigative Reporters and Editors, she received a letter from Kramer (on Justice Department stationery) requesting assistance in investigating Drinkhall and that she "probably" relayed that information to Drinkhall.

The above information could have been uncovered by your reporters only by a more thorough review of the record or by questioning knowledgeable persons. It is less forgivable that CIR quotes questions put to the Journal by Judge Harold Greene, but fails to adequately describe the Journal's responses. Judge Greene questioned why the Journal had not contacted Drinkhall's confidential sources directly and had, as he then under-

stood it (on the basis of plaintiffs' statements), done little to investigate the accuracy of the articles. Fairness dictates that your readers be provided with our response.

First, the Journal and its lawyers did investigate the articles to determine that they are substantially true. In addition, the Journal questioned Drinkhall closely about his articles and reviewed his notes and other documents. Because of the seriousness of the accusations, Drinkhall voluntarily undertook—and passed—two separate polygraph examinations to test his account of his interviews with Kramer, Dowd, and his FBI sources.

Moreover, the Journal did attempt to contact Drinkhall's confidential sources directly. It asked Drinkhall, on more than one occasion, to request that his sources speak with either the Journal's editors or its lawyers. During this process, as recounted in your article, FBI agent Joseph Sheehan denied having provided any information to Drinkhall. This Drinkhall candidly reported back to the Journal (well before the plaintiffs had identified Sheehan) and later testified about.

he remaining confidential sources all of whom Drinkhall has identified to his lawyers - declined, through Drinkhall, to be questioned. As any reporter or editor can readily understand, in that circumstance direct contact between the Journal and the sources would have been counterproductive. The sources, having refused to talk, would inevitably deny leaking to Drinkhall sensitive information rather than risk the real threat of discipline by the FBI. Indeed, at about the same time that Drinkhall was asking his FBI sources to talk to the Journal, the Justice Department was conducting a vigorous internal investigation of press leaks, which ultimately resulted in its disciplining one FBI agent for allegedly leaking confidential information about the socalled Brilab cases to Drinkhall. For this reason, the Journal and its lawyers concluded that a direct approach to the sources, after their refusal to talk, stood no chance of producing information that would either confirm or refute Drinkhall's account.

As your article correctly states, the case will be determined only by the court, in rul-

ing upon the *Journal*'s motion for summary judgment, or by the jury at an ultimate trial. It is a disservice to your readership, however, to portray the serious allegations in this case in the one-sided manner presented in your article.

GREGORY L. DISKANT Patterson, Belknap, Webb & Tyler New York, N.Y.

The editors reply: The authors requested Mr. Diskant to supply them with all the documents relevant to the case. They reviewed all the documents that they were given.

The Review article focused on Mr. Drinkhall's reporting, based on what he knew at the time. The crucial information relating to this aspect of the case is to be found

in his Journal articles; in Green's challenge to the reporting in those articles (which includes Drinkhall's testimony regarding his reporting); and in Mr. Diskant's responses to that challenge.

In his letter, Mr. Diskant emphasizes information relating to the general truth of Drinkhall's published allegations, in many cases referring to documents and sources that were not available to, or used by, Drinkhall at the time he wrote his articles.

Mr. Diskant writes that Kramer, on his own admission, "contacted between sixty and 100 persons," passing on to many of them "derogatory information about Drinkhall." For a journalism review, the newsworthy point is that all of the people, including five journalists, whom Drinkhall named as sources in a memo to his editors denied having been called by Kramer.

TO THE REVIEW:

Jim Drinkhall's most damaging sin has been to refuse to surrender his professional scruples to the government. Almost alone among reporters who write about organized crime, he has held the Department of Justice to the same strict standards of truthfulness and accountability as those applied to the hoods he has so effectively scrutinized over the years.

That the Department of Justice would retaliate with viciousness and venality against a reporter who pulled back the carpet and exposed some departmental dirt will not surprise anyone who has seen the self-interest of the government at work. That CJR would swallow the DoJ line and come down on the side of the government against a journalist of

#### Lebanon and the press: a reply

n "Lebanon — and the Press — Under Siege" (CJR, November/December 1982) Roger Morris disdainfully characterizes my "Lebanon Eyewitness" (The New Republic, August 2, 1982) as a "travelogue'': its tone is "railing," its attacks "haphazardly documented," its praise "largely unsubstantiated." In sum, writes Morris, it "did not constitute an intellectually serious critique." This is also the view of some others, like the foreign editor of The Washington Post who told the Washington Journalism Review (September 1982) that many of my charges against the press, and against his paper in particular, were "crap." It's not easy to deal with that kind of a response, but Morris's eleven-page defense of the American media in Lebanon, so packed with detail and citation, permits us to examine his standards of evidence and conclusive argument, permits us to judge, that is, whether his effort in your pages was intellectually serious or, for that matter, even simply honest.

In trying to rebut the accusation of widespread bias and imbalance in the coverage of the Lebanese war, Morris strings together, out of months of print and footage, the rare instances when the criticized media happened to report in a way that the critics said they did not. He builds a case against what the critics saw as the general rule by foraging for the exception. So whenever a reporter had allowed that the higher casualty figures might not be reliable or that the PLO had actually inflicted enormous suffering on Lebanese civilians, Morris is sure to quote the reference. Thus, his piece is full of quoted fragmentary caveats and parentheticals; a throwaway line by one of the reporters on the pro-PLO Washington Post team, for example, intended to cover his ass. is now served up by Morris as an ethical scruple. It won't wash: when a headline proclaims the death by bombing of a large number of civilians, the demands of truthfulness are not met by a phrase near the end of the story acknowledging that the casualty figures couldn't be independently confirmed. The spare and isolated words Morris musters as evidence for balance do exactly the opposite; they remind us of the distorting impact of headlines, coverlines, leadlines, photographs out of context, cartoons, and even analogies to the Nazis that evoked a scale of devastation which simply never occurred. Some reporters seem just to have invented

Morris asserts that "television news was scrupulously vague about the war statistics." Maybe we watched different programs. But on ABC on June 28, Mike McCourt said, "The toll in human lives has been appalling. Ten thousand dead, up to 25,000 wounded, and more than half a million people, mainly Lebanese, left homeless." Scrupulously vague? Or Chris Harper on ABC as early as June 13, claiming "over 2,000 people killed in the Israeli onslaught." And Jessica Savitch estimating, without attribution, "that 600,000 refugees in south Lebanon are

by MARTIN PERETZ

without food and medical supplies." These do not at all exhaust the instances, now known to be highly inaccurate, of war statistics treated concretely by television. When television was vague about the casualties, it was about its sources, not its numbers. Often, of course, these sources were miles from the fighting.

Morris admits that "the newspapers dealt much more specifically with the numbers and occasionally suffered the consequences of their attempted precision." Mr. Morris may recall from his Vietnam war service in Washington how precision is often used either to cover up ignorance or to create false realities. But what the papers print about war statistics is serious business; it affects how the history of our time is written.

I believe that the most serious charge I and others leveled at the press had to do with its failure to cover the PLO occupation of southern Lebanon during the seven years prior to the invasion. This was in stark contrast to the copious coverage accorded the Israeli occupation of the West Bank and also the activities of the Israeli-backed militia of Major Haddad (almost always tendentiously and erroneously identified as a Christian militia, although it is predominantly Shi'ite).

The media seemed remarkably (and perhaps systematically) uninterested over many years in what the PLO had done to the Lebanese. The charge, then, was not, as Morris tries to have it, "that for many weeks the media largely ignored . . . the historical setting in Lebanon." That, to be precise, is the charge Morris prefers to answer. The

Martin Peretz is editor-in-chief of The New Republic.

Drinkhall's integrity shows a shocking naiv-

Drinkhall's reputation will no doubt survive intact; I have serious doubt, alas, about that of the *Review*.

JON STANDEFER Reporter The San Diego Union San Diego, Calif.

#### The libel front

TO THE REVIEW:

I read with much interest the extended reporting on recent libel cases and trends contained in your January/February issue. The Review's continuing excellent coverage of these developments is a real service to the journalism/media community, and you are to be commended for it.

However, I am constrained to note one error concerning our organization that made its way into your editorial titled "The Libel Burden." While LDRC's recent study of libel trials and damage awards which you cite was to some extent inspired by, and represented an updating of, the excellent earlier studies undertaken by Professor Marc A. Franklin of the Stanford Law School, Professor Franklin did not "help prepare" LDRC's study. The recent LDRC trial-and-damages study and our related study on summary judgment were prepared by LDRC and LDRC alone. Professor Franklin, whose work we very much admire, had nothing to do with the preparation of these studies.

> HENRY R. KAUFMAN General counsel Libel Defense Resource Center New York, N.Y.

crucial question is: Why did reporters sent to Lebanon, or even stationed there, after 1975 not tell the truth as it happened? Why also did they ignore the emerging Shi'ite liaison with the Israelis in the south, the split among the Druze, the hundreds of thousands of refugees escaping Lebanon before the invasion. the internal refugees, the disrupted civil life, the influx of arms? Declining to confront this phenomenon of so many journalists and so little information, Morris chooses instead to magnify those recent stories which, at their best, tried to compensate for what had not been reported before. Indeed, the press is still not telling us, even now, what life is like for those under Syrian occupation and for those Lebanese in areas still under PLO swav.

ournalists on the scene and Roger Morris, too, made much of Israeli censorship. Will anyone now tell us just what important information that censorship kept from our eyes and ears? Certainly Israeli censorship cannot be blamed for the press's superficial coverage of Lebanese politics. Nor was it the Israelis who diverted the press's attention from the war on the Svrian front, which may actually turn out to be the decisive military confrontation in the long run. And on the question of censorship, why did we not see photographs of all those bodies we were told were being dug out from bombed-out buildings? Could it be that much of the "news" never happened?

A careful comparison between daily dis-

patches in our media during the summer and the chronology published in the Fall, 1982, Journal of Palestine Studies (not exactly slanted toward Israel) also suggests that there was much exaggeration in the summer news from Lebanon. But Morris claims that West Beirut was "a graveyard of the critics' charges of unprofessional reporting." Not so: the controversy persists. ABC's Peter Jennings, a journalist very sympathetic to Arab viewpoints, conceded on Viewpoint on October 19 that there had been "shoddy reporting . . ., that the damage which had been reported on Sidon and Tyre had indeed been exaggerated."

Early in his article, Morris cites without comment John Chancellor's observation that the Israeli invasion was 'making American policy in the Middle East a shambles.' At the end of his article, Morris makes the same point himself: that 'almost certainly . . . something . . . of American foreign policy' was buried in West Beirut. That was the cliché pushed relentlessly in much of the media. In my view, the outcome of the war gave a new lease on life to American foreign policy in the region. Apparently, this is the view of the administration, as well. That's why there is a Reagan plan where before there was nothing.

In my New Republic article I wrote that "much of what you have read about the war in Lebanon . . . is simply not true." Now, alas, through the agency of Roger Morris, the Columbia Journalism Review must be added to the list of offenders against the truth.

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#### Answering back

TO THE REVIEW:

I take exception to the letter from Ann Reeks (Unfinished Business, CJR, January/February) chastising you for your practice of replying to critical letters to the editor.

If the purpose of the letters section is to permit readers to get complaints off their chests, and nothing more, then Reeks is correct. But if the purpose is the pursuit of truth through a dialogue among divergent voices, then her notion is just plain silly.

Many of the letters you publish raise valid questions. As a reader, I'm always curious to know your response. When you publish a response, you are fulfilling my need for information — a need which, presumably, is shared by other readers as well.

One of the great weaknesses of most newspapers is their failure to think of their letters section as a forum for intelligent discourse between the paper and its readers. Instead, they treat it as a sounding board for unhappy readers — apparently on the theory that if such readers are given the right to curse out the editor in print, they will refrain from burning down the editor's house. This approach may provide a measure of therapy for some readers but it really has nothing to do with the purpose of the media, which is the pursuit of truth.

Besides, I can't believe that readers are really mollified by being given the right to shout into an unanswering void. What fun is it to write a letter that nobody responds to?

DAN ROTTENBERG Philadelphia, Pa.

#### Direct mail: a different slant

TO THE REVIEW:

All of us must suffer our private biases, but Ralph Whitehead, Jr., makes his biases all too public in his otherwise worthy appraisal of direct mail as a communications medium ("Direct Mail: the Underground Press of the '80s," CJR, January/February). His slant debases his piece to the level of a not-so-subliminal slam at conservative causes, to wit:

ACLU, Planned Parenthood, NOW, and environmental groups are serenely called by their rightful names, their research and rhotoric are just fine by Whitehead, and the vilest label he can pen on components of that end of the political spectrum is "grass-roots activist groups."

By contrast, conservative groups are found guilty of misusing statistics, quibbling over decimal points, and inventing strange names for themselves. School prayer as a solution to virtually any social problem is scoffed at, and editorials on the right are "pungently conservative," presumably about as appealing as the contents of a dairy case after the power cuts off.

Professor Whitehead leaves little doubt as to whose direct mail influences him.

JOSEPH M. A. LEDLIE Decatur, Ga.

#### The Inter Press story

TO THE REVIEW:

One of the third world's most-repeated criticisms of Western journalists is their habit of labeling personalities and countries "leftist" or "conservative." Sometimes one-word labels fit, often not. In "What's All the Fuss About Inter Press?" (CJR, January/February), Peter Hall erroneously defines Freedom House as "conservative."

Yet we repeatedly criticize Argentina, Chile, South Africa, Haiti, and other rightist authoritarian countries — along with the Soviet Union, the Eastern bloc, and other Marxist countries. We also deplore low levels of political rights and civil liberties in countries with no distinct left/right orientation.

In addition, of course, we have been a leading exponent of press freedom. We are, indeed, suspicious of governmental handouts passed as "news." That may sound old-fashioned to Hall, even "conservative," but that label seems to us misleading. "Centrist" best describes Freedom House.

LEONARD R. SUSSMAN Executive director Freedom House New York, N.Y.

#### TO THE REVIEW:

Regarding "What's All the Fuss About Inter Press?" we would like to point out that our discussions with the U.S. State Department have been open and courteous on both sides, and we believe those talks have cleared the air of any misunderstandings that either of us had in the past.

KARL MAIER North American regional editor Inter Press Service New York, N.Y.

#### One down

TO THE REVIEW:

The day after I received the January/ February CJR, containing the article about three newspapers in Hardinsburg, Kentucky ("Kentucky's Weekly Derby"), *The Breck*- inridge Independent, one of those papers, announced — coincidentally, I hope — that it was folding.

MARVIN BEARD Nianaging editor Breckinridge County Herald-News Hardinsburg, Ky.

#### Extraneous - or relevant?

TO THE REVIEW:

I had intended to let pass without comment C. T. Hanson's Capital Letter column, "The Shadow Knows," in the November/December CJR, but his reply to John Preston's letter in the January/February issue has overcome my resolve.

In his response, Mr. Hanson renewed his criticism of a *Blade* story about one Dale Smith as "an ad hominem attack" and added a new charge of "journalistic overkill." I strongly dispute those labels.

What we did in our story was to reveal that Mr. Smith had served as an anonymous NBC source and to report on his past, which included, among other things, an arrest for assault, repeated failures to appear in court, a history of drug and alcohol abuse, and repeated run-ins with landlords. Although such personal history is unpleasant to put into print, it is not "ad hominem" or "extraneous" if it relates directly to a source's credibility.

That is why we published the Smith story and why mainstream media published similar stories about the past of Leroy Williams. Mr. Hanson's assessment notwithstanding, I believe there are occasions when such stories are justified, and I think it is a disservice to the gay press to try to hold it to a higher standard than the mainstream media — which is really what Mr. Preston's letter was all about.

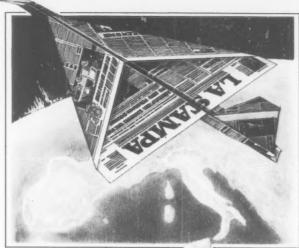
STEVE MARTZ Managing editor The Washington Blade Washington, D.C.

#### More on Lebanon

TO THE REVIEW:

I am grateful to Roger Morris for calling his piece on the war in Lebanon an "analysis" ("Beirut — and the Press — Under Siege," CJR, November/December 1982). One might easily have confused it with something else. Mr. Morris found "nothing in the coverage" to suggest a "double standard." Quite so. No one could — given his careful selection of the coverage.

He went to great lengths to create the impression that correspondents were "leery of the numbers game." But the fact remains La Stampa:
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#### UNFINISHED BUSINESS

that millions did hear and read monstrously inflated casualty figures by correspondents who attributed them to the Palestinian Red Crescent, giving the impression of Red Cross affiliation. Why did Morris not reveal that the Red Crescent is not affiliated with the Red Cross but is an arm of the PLO? In fact, the correspondents capped their disingenuousness by interviewing the president of the Red Crescent without revealing that he is Yasir Arafat's brother. When, Mr. Morris, did this become reporting?

Why was there no mention of the UPI's circulating on August 1 a PLO "horror photo" of an infant "badly maimed by Israeli bombs." followed by an admission on August 31 that the photo was spurious and that "the UPI regrets the error"?

Since Mr. Morris insists on high standards for research and reporting, why was he silent on the liberal use of Nazi epithets? Has there been any comparable instance in the history of the news media? Nicholas von Hoffman, in a broadcast sponsored by the Cato Institute of Washington, referred to Israel's prime minister as "von Begin" and to the Israeli Air Force as the "israeli Luftwaffe." And Hodding Carter, in an incredible column (July 15) in The Wall Street Journal, proclaimed himself a friend of Israel, then proceeded to use such familiar Nazi terminology as "final solution," "permanent neutering," "territorial ambitions," and "relentless aggrandizement."

> ALFRED ERIS Kew Gardens, N.Y.

#### Disinterested?

TO THE REVIEW:

In the November/December issue, CJR darted The New York Times for assigning a "less than disinterested reporter" to cover a controversy over a CBS documentary. The same issue contains a review of two books about The Wall Street Journal. The reviewer, A. Kent MacDougall, is identified as a former Journal reporter. While this fact alone does not necessarily indicate "interest," one need read only three paragraphs to discern a bias unbecoming journalism's conscience.

MacDougall opens his review with an embarrassment of compliments (all deserved) for the Journal's reporting staff. There follows an astonishing indictment of Journal editorial writers for failing to reflect the political views of the reporters on the op-ed page. Finally, the authors (remember the books?) are taken to task for declining to exploit the "schizoid personality" angle thus laid bare.

The reader is left to wonder what nonsubjective criteria MacDougall uses to distinguish "schizoid personality" from evenhanded editorial policy. For aught that appears in his review, the *Journal*'s sin is that it liberally publishes feature stories that present views contrary to those of the editors.

The clearest evidence of MacDougall's less-than-objective approach is mercifully buried on page 63, where the *Journal*'s editors (and the reader) are instructed that ever more massive government intervention in the economy is our manifest destiny.

It is distressing that this sort of soapboxing should receive CJR's implicit imprimatur. While pursuing its vital mission as watchdog of the profession, CJR should remember that its own authority and credibility depend on the standards it sets for itself.

> PATRICK HYNES New York, N.Y.

The editors reply: Mr. Hynes, like Mr. MacDougall, is, of course, free to express his opinions, but on one specific point he seems to have missed the point. Mr. MacDougall did not chide the Journal for publishing 'feature stories that present views contrary to those of the [Journal's] editors,' but for the apparent failure of its editors to grasp what their reporters are telling them.

#### Blacks in TV

TO THE REVIEW:

In "Blackout in Television" (CJR, November/December 1982), Michael Massing painstakingly detailed which black and Hispanic persons have not "made it" in television.

I found the article exceptionally interesting. However, Mr. Massing omitted one of the most positive television news success stories to date — WDIV (Channel 4) in Detroit. Judging by Mr. Massing's reporting, it would seem that Channel 4 is the only major-market station that has a black station manager, William Ford, as well as a black news director, Bob Warfield.

As anyone in Detroit will tell you, both are doing an excellent job here.

GLENN E. REEDUS Detroit, Mich.

#### Deadline

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# The Lower case

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Watt says environmentalists like Nazis

Right-to-Lifers Will Never End Demand for Abortions



Bay residents bid farewell to 'summer'

The Tampa Tribune 1/4/83

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Anderson (Ind.) Daily Bulletin



#### Trial Testimony Ends In Slaving of Judge

Margiotta is the Sailors most recent recipent of the pretentious Con Edison "Athlete of the Week" Award.

The Croton-Cortlandt (N.Y.) News 1/20/83

#### **New Bar Exam** to Include Test of Legal Skills

Los Angeles Times 12 14 82

#### **Amusements**

#### Princess Grace's brother shot

A Trinity Church Plot to Get Computer-Age Building The New York Times 11/18/82

Residents were shocked each time their neighbors went on a murder spree

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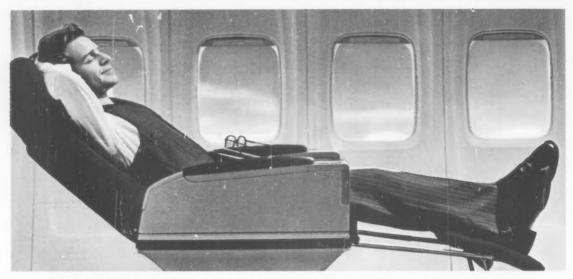
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